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A YOUNG AMERICAN ACTRESS ABROAD.



ALIDA CORTELYOU.

During his latest tour of this country, just before returning to England, Wilson Barrett played in Brooklyn and there engaged for his company a young American actress, Alida Cortelyou, who had already won many honours through a season in support of one of the less known stars. Miss Cortelyou appeared in the original London production of *The Sign of the Cross* in a small part, but was rapidly promoted until she played in the English capital the role of the pagan Berenis, in which character she was seen here with William Gost's company. Miss Cortelyou sailed the other day for another season across the sea, but before her departure a MIRROR representative sought her out for a talk about the English stage as it appears to the younger Americans who are making a mark upon it.

"One's first impression," said Miss Cortelyou, "upon landing on English soil must be the courtesy and the refinement of the Queen's people, take them all in all. I believe that visitors to England are apt to be a little doubtful of the Britons. For myself, I was extremely doubtful, and anticipated small success. True it is that the Englishman has none of the open-heartedness of the American nor does he rush headlong into friendships; but he observes impassively and, at an unexpected moment, asserts a good fellowship that is meant to be lasting. Probably that which one might term the distinction of class has very much to do with this condition of affairs. The Britons, high or low, are perfectly certain of themselves in whatever walk of life they have been called, and the good servant over there is truly proud to excel in his or her own work without any yearning desire to parallel the social attainments or to equal the wardrobe of a superior.

"To any young player bent upon the study of character, few things might be of more helpful advantage than a tour of the English provinces. The dialects of the different sections of the Queen's island are unique in interest, while the types and the habits of the country folk are ever a new and delightful field for thought and for study. They are forever surprising one, these quaint provincials, and the hints they give for a thousand and one sunny touches of human nature, for make-up, for the telling of life's story in all its myriad variations cannot fail to form a precious fund that must give splendid interest if observantly treasured in the bank of memory. Except, in a few of our New England States, America's rusticities are neither quaint nor profoundly interesting, but I suppose that they will develop some sort of native attractiveness when they have been in the pastoral line as long as have the British provincials. At Leeds, I remember, where *The Sign of the Cross* had its first English hearing—my landlady—and English landladies are of a type all their own—greeted me with, 'Eh! but you would 'ave made a fine Yorkshire lad!' which being translated means that I am rather tall, and this, a stock compliment for height, has its differing parallels in every other section of the land.

"The playhouses in the larger provincial towns, such as Birmingham and Manchester, are very similar to those of our own cities of like size excepting in the matter of heating facilities, and it may be interesting to know that throughout the provinces steam heat is a thing practically unknown. The winter there is much less severe than here, but the cold on the stages of some of the theatres becomes at times almost unbearable. London, to speak broadly, is England, and its realm of art and Bohemia is delightful. The work of an artist receives the due it deserves. Let one play a part of but a few lines on a London stage, and play that part well, and the thought and honest study given to it will receive their just reward. The perfect quaintness of a London stage has much to do, I am sure, with the work of individual performers, for to catch glimpses of supercilious conversing in the wings, or to hear them shuffling about, are most distracting matters almost unknown there. It is not uncommon to find a stage covered with felt over which is spread the green baize, and the stage hands are ever to be seen wearing, while at their work, rubber-soled shoes. One leaves behind at the stage-door the noisy whirl of London with its rumbling 'busses and its jingling cab bells, to enter a realm of quiet earnestness and systematic work. There is an atmosphere of art, and one's ambition is fed by gentle encouragement.

"A first night in a West End theatre is a thing to be remembered, both before and behind the footlights. Upon such an occasion persons gather as long ahead as 8 in the morning at the 'early doors' of the pit, bringing with them campstools and carrying their lunches in their pockets. During the weary day of waiting they rest or are amused by the minstrel boys who, with blackened faces, sing and dance for a nominal consideration. The fortune of a production is readily determined by the first night. The pit usually gives the verdict. The body of the house is filled with confirmed playgoers, generous in their applause and quite as generous in evidence of disapproval. It is not permitted that a woman should wear a head-covering of any sort in the stalls of a London theatre, and evening dress is the general rule. I am heartily glad that America is adopting brighter dress and abolishing hats in the theatre, for when one first returns to play in New York, it is an odd sensation to see the body of the theatre so dark, a sensation really depressing in effect. I grew very

fond of London, and am glad to return. One there meets with charming courtesy in the theatre and out, and my stay in Mr. Barrett's company was so pleasant that I should not live to begin on that subject lest the narration of one's own good fortune become tiresome.

"*The Sign of the Cross* was, as you are aware, a phenomenal success, and all who know Mr. Barrett were delighted, for he is a man whose kindness many have cause to remember—but there I go again! Just let me tell you an incident of the London engagement. I was playing the part of that decidedly wicked pagan, Berenis, a personage invariably censured by the younger portion of the audience. One tiny miss, who had been many times to see the play, wrote me a pathetic letter telling how much she admired me, but wanting to know if I did not believe, were I to try very hard, that I might become a Christian! I answered assuring the little lady that Berenis off the stage was not half so evil as on. So you see that even the little ones of England take an active personal interest in the welfare of the playerfolk."

THE TOUR OF THE DALY COMPANY.

The annual tour of Ada Rehan and Augustin Daly's stock company will commence next week at Philadelphia. Boston and Chicago will be visited before the close of the present season in June. The English tour is announced to begin at Stratford-on-Avon, on Aug. 27, when *As You Like It* will be presented. In the eight weeks following appearances will be made at Manchester, Liverpool, Newcastle, Edinburgh, Glasgow, and the Grand Theatre, Islington, London. The repertoire will include *The Last Word*, *Love on Crutches*, *Twelfth Night*, and *As You Like It*. The next New York season will open in December, after a Southern tour. On Shakespeare's birthday, next Friday, *The Tempest* will be the bill at Daly's Theatre, and books of the play will be presented as souvenirs.

THE CARNIVAL OF THE GOLDEN GATE.

During the week of May 3 it is proposed to hold at San Francisco a grand Carnival of the Golden Gate, a series of events illustrative of the financial, agricultural, mining and manufacturing resources of California. There will be parades, receptions, military evolutions, a grand ball, tableaux, floral parades, battle of flowers and floral show, fireworks, and all sorts of sporting features. Large prizes have been offered in nearly every department, and the carnival will undoubtedly attract a host of visitors to the city. Manager H. S. Daffid, of the Frawley company, has been appointed director of amusements, and S. H. Friedlander director-general of the carnival.

MISS SANDERS'S SUIT.

In the decision of the District of Columbia Court of Appeals reversing the award by the lower court of \$1,350 to Mary Sanders Winters in her suit against Richard Mansfield, as announced last week in *THE MIRROR*, the Justice said that the only cause for action on the part of Miss Sanders lay in the refusal of Mr. Mansfield to pay two installments of \$250 each, which fell due on Dec. 21 and Dec. 28. The remainder of the money sued for was not due at the time the suit was brought, and therefore could not be recovered. This decision seems to tacitly admit the justice of Miss Sanders's claim, but in order to recover the money it will be necessary for her to bring another suit.

W. S. HART'S STARRING TOUR.

W. S. Hart, the popular young romantic actor, will star next season under the management of John Whitley, opening on Aug. 9 at Lexington, Ky. Mr. Hart will have an excellent company, and will present a repertoire of new and standard plays, including two new works by Paul Kester, *The Corsican Brothers*, *The Belie*, *The Lady of Lyons*, and *Romeo and Juliet*. Mr. Kester's new plays will be of unusual strength and interest. One will have for its central figure an Episcopalian clergyman, and its scene will be laid in England. The other is to be an Indian play of a semi-barbaric nature.

MANTELL'S SEASON.

M. W. Hanley, managing Robert Mantell, was in town last week, and reports a prosperous season of thirty-three weeks. The Mantell company rested last week, and this week are playing the third engagement of the season at Philadelphia. Mr. Mantell has this season successfully produced a new romantic play, *A Gentleman of Gascoony*, and early next season will try a new romantic drama by Howard Hall, of Decatur, Mich., entitled *The Fatal Flower*, which has been purchased by Mantell and Hanley. Manager Hanley has already several bookings for next season, and will open in New England in August.

ANOTHER MADAME SANS GENE.

Although Kathryn Kidder has bought Augustus Pitou's interest in *Madame Sans Gene*, it is probable that she will engage another actress to appear in the title-part next season. Marion Abbott is mentioned for this position. Miss Abbott was formerly in W. H. Crane's company, and also attracted favorable attention in *My Friend from India*. Miss Kidder is now at her country place, Larchmont, and will take a needed rest. She owns all American rights to this successful play, which will next season be managed by Isaac Newton, who for sixteen years has been an able lieutenant of Mr. Pitou.

AMONG THE DRAMATISTS.

William G. Johnson has been commissioned by Manager W. S. Reeves to write a new play in which Dell Ellerson will star next season. Miss Ellerson is now starring in *Hands Across the Sea*, under Mr. Reeves's direction. Mr. Johnson is also at work upon a new farce-comedy for C. Richards, the champion female boxer.

Marie Dixon and Mollie Rovell, adapters of *Carmen*, have completed an adaptation of *The Master of Ceremonies*, and are negotiating for its production.

Marion Barwell, a young and talented actress, has just received an offer from a well-known manager for a one-act drama, *Collette*, which she has just completed.

Paul Wiliat's latest play will be produced in Washington by W. A. Brady. Mr. Wiliat, who is the dramatic editor of the *Washington Times*, spent several days in New York last week.

Glen Mac Donough, Grace Livingstone Furman, and Theodore Burt Sayre are at work upon plays for Daniel Frohman's company. Mr. Mac Donough's work is scheduled for next season at the Lyceum.

W. J. Price and Francis Reissau have written a new play, based upon an episode in the life of Moliere, for Wilson Lackaye. The new work will soon be put in rehearsal.

DEATH OF JAMES S. MAFFITT.

James S. Maffitt, formerly a well-known actor and pantomimist, died in Baltimore on Friday last while undergoing a surgical operation. He was sixty-five years old, and retired from the stage about two years ago. From that time until his death he had lived on his son's farm, near Elkton, Md., devoting his time, as he himself expressed it in a letter to *THE MIRROR* last Fall, "to wheat, corn, oats, rye, horses, cattle, turkeys, chickens and ducks, and to thinking over the many happy days I have enjoyed during my professional career of forty-six years."

When George L. Fox revived the popularity of pantomime in this country James Maffitt entered the field and rivaled Fox himself in public favor. He originated the part of Wahnots, the Indian, in *Dion Boucicault's Octomore* with great success, and made pronounced his in *The Devil's Auction*, *The Twelve Temptations*, and other productions of like nature. He was best known, however, as the originator of the part of the Lone Fisherman in *Evangeline*. In 1873 Edward E. Rice and Cheever K. Goodwin, who was then a student in Harvard College, asked Maffitt his opinion of the introduction of a pantomimic part in a burlesque which they were then writing. He was then playing Nicodenus, a fisherman, in a ballet pantomime, and that suggested that the part in the new burlesque be a fisherman. When it was produced, during the season of 1873-74 by the stock company of Niblo's Theatre, Maffitt did not, however, play the Lone Fisherman, because of other engagements. William H. Crane was Le Blanc, lone Burke was Evangeline, and Jacob Thomas was the Fisherman. The latter did little with the part, however, but sit on a stool with a fishing-rod in his hand, as was likewise true of George Dashiell's playing of the part. In 1875 Mr. Rice informed Mr. Maffitt that he intended to produce the burlesque at Selwyn's Theatre, Boston, in revised form, and that he wanted the part of the Lone Fisherman developed. Mr. Maffitt took hold of it, introduced much amusing action and made a great hit when Evangeline was brought out in Boston. The dance, by-play and all of the action which made a conspicuous part of the Lone Fisherman was invented by Mr. Maffitt, and consequently he may be said to be the originator of the role. Owing to an engagement in Chicago with John Stetson, Maffitt then remained with Evangeline only four weeks, his part being taken by Joseph Harris, who in the season of 1877 was succeeded by Harry Hunter, both of whom had been in Maffitt's company.

During the season 1877-78 Mr. Maffitt again played the Lone Fisherman, and from that time until the season of 1891-92 was seen in the role whenever Evangeline was produced. He was engaged for the part in the production of the burlesque at the Garden Theatre last Fall, but bad health compelled him to give up all professional work.

THE WHITE SLAVE CASE.

The litigation over the ownership of *The White Slave*, one of the plays of the late Bartlett Campbell, has been decided on appeal, in equity, in favor of John B. and Robert Campbell and against Harry Kennedy, of Brooklyn. In September, 1894, Kennedy lent to the Campbells \$700, which was to be repaid in installments, and the Campbells also undertook to buy certain printing which Kennedy had ordered for the play, paying for this also in installments. It was provided by these articles that should the Campbells fail to buy and pay for the printing and lithographing as agreed, or default for a period of two weeks in the payment of any instalment falling due on account of the loss, all their rights in the play should terminate, and should thereupon devolve upon and vest in Kennedy.

On Oct. 30, 1895 the Campbells had made such default in the performance of their covenants to repay their loss and to pay for the printing that, according to the understanding of all concerned and by the literal terms of their agreement, the title to the play in question became forfeited to Kennedy, who insisted on his strict rights under the forfeiture, and the Campbells executed and delivered an instrument, whereby they acknowledged that he now owned the play, and accepted from him a license to produce it on royalty. By this second agreement, which bears date Nov. 26, 1895 the Campbells covenanted to pay Kennedy \$25 per week on account of their existing indebtedness under the former arrangement (amounting to \$475), until it should be satisfied; to pay \$50 per week as royalty, and to buy and pay for weekly, \$20 worth of printing and lithographing from the stock of that matter then in the possession of the latter, all payments to begin with the week of Nov. 11, 1895, and to be made in three weeks alone during which the play should be performed. On April 13, 1896 the licensees having defaulted in their payments of royalty, and being then indebted to him on that account in the sum of \$100 48, Kennedy notified them that he canceled their contract and desired that the entire property should revert to him on the expiration of several days; and he sought to enjoin the defendants from producing the play.

A referee held for Kennedy and in accordance with the strict terms of the agreement. The case was appealed on exceptions to the referee's report, and judgment reversing the referee's conclusions and giving the play to the Campbells has been made, on the ground that Kennedy had no equity in the play, and that his demands have been paid. The decision proceeds on the theory that a mere forfeiture does not destroy equitable rights in property.

ROSE COGHILL AS A WITNESS.

Rose Coghill appeared in a Newark, N. J. court last week as a witness against Edward Kenney, Neil Donohoe, and Neil Campbell, who were charged with the theft of a \$250 diamond brooch belonging to Miss Coghill, which disappeared last February during an engagement of *The Sporting Duchess* at Jacob's Theatre. Miss Coghill recalled having worn the brooch upon a certain dress on Feb. 11, since when she had not seen it until it was produced in court. Dr. Philip Roth, Jr., told how Kenney had offered on Feb. 13 to sell him the jewels for \$75. Kenney swore that he found the brooch in some sawdust on the stage, failed to borrow money on it, and afterward gave it to Donohoe for safe keeping. Detectives had caught the men with their pincers, and the court sentenced Kenney to three years imprisonment for theft, and Donohoe to eighteen months for receiving stolen goods. Campbell swore innocence and was discharged.

OLYMPIA'S ROOF-GARDEN.

The roof-garden of Olympia will be thrown open to the public on Monday evening next. It has been repainted, re-furnished, and re-decorated during the past six weeks, and will present an entirely new appearance. A long and strong bill of vaudeville will be the attraction.

McKinney, Vincennes, Ind., booking '97-'98.

GOSSIP OF THE TOWN.



Georgia Doret Kenyon, whose picture appears above, is a clever and promising young actress who has been in the dramatic field but three seasons. A Virginian by birth and but twenty-two years old, she combines with natural Southern charm a striking personality and rare intellectual gifts, being a good linguist, a proficient in music and a writer of prose and verse, but her decided dramatic tendencies led her to adopt the stage as a profession. Her work is best known in the West and South, she so far having essayed only minor roles in metropolitan productions. Miss Kenyon has much promise, magnetism and all the instincts of the cultured comedienne besides possessing a sweet and admirably trained soprano voice. She will sail tomorrow (*Wednesday*) for England, on the steamer *New York*, to seek fame and fortune in London as so many of our American girls have done. Those who know her predict an artistic future for the ambitious young woman.

Cheridah Simpson, who had been ill, resumed last Tuesday her part in *The Girl from Paris*.

Amelia Summerville was absent from the cast of *Brain Burp* at the Academy of Music for several days last week, owing to a sore throat. Helen Brachett sang her part.

Colonel Robert G. Ingernoll will close his lecture season with an address on "Individuality" at the Herald Square Theatre on April 25.

A revival of *Halévy's Little Faust* is announced for Manhattan Beach this summer.

The Orione Twins, Dodica and Radica, were compelled last week by interference of the Gerry Society to retire temporarily from a circus in this city. They will be obliged to remain out of the show until it passes beyond the pale of New York law.

Elsie Shannon, Grace Kimball, Agnes Miller, Elsie De Wolfe and Margaret Robinson will visit London during the summer months.

The entrance examination for the summer term of the National Conservatory of Music will be held in this city on May 1.

James Decker, manager for Primrose and West, has returned to the city for the rest of the season to book the next tour. Mr. Decker reports that Primrose and West's present season has been the most successful in their history.

W. H. MacDonald and Jessie Bartlett Davis were out of the cast of *The Serenade* at the Knickerbocker Theatre last Thursday owing to severe colds.

Low's Exchange will remove on May 1 to new offices in the Townsend Building, a new and handsome structure on the Northwest corner of Broadway and Twenty-fifth Street. Mr. Low's institution has become a necessity to great numbers of travelers, and especially are its manifold conveniences appreciated by the leading members of the profession both here and in London.

Joseph W. Herbert has denied the statement that he has collaborated in a new version of *The Isle of Gold*.

Douglas Flint has been engaged by Augustus Daly to play the ringmaster in *The Circus Girl*.

A small looking-glass used by Emma Calvé in *Carmen* fell to the stage floor during the performance at the Metropolitan Opera House last Thursday evening, and there was great trepidation among the spectators until it was learned that the glass had not been broken.

The effects of the late Armand Castille were sold last week by the Public Administrator. Costumes, swords, jewelry and clothing were auctioned, some lots bringing fair prices. About \$300 was realized.

The sale of tickets for the benefit to be given this (Tuesday) evening at the Metropolitan Opera House to Kitty Abney, daughter of the late Henry E. Abney, has been most encouraging, and very large receipts are practically assured.

A special matinee of *The Tempest* was given yesterday at Daly's Theatre in aid of the Association for Befriending Children and Young Girls.

Elaborate preparations are being made for *Tom's Cabin*, which will be produced at the Star Theatre on May 3. The cast will contain some well-known actors, and there will be five full stage sets of scenery. It is said that a wide departure will be made in the treatment of the story.

Through a little detective work by the advance man of Hogan's Alley, the ticket agent and the doorman at the Columbus Theatre were discharged the other day. They had been working together, it is claimed, to rob the house.

Bruce McRae, of Olga Nethersole's company, designed the Garden Theatre program cover. He is related, it is said, to Charles Wyndham and to Brougham Howard.

Manager Heinrich Couriel has denied that he intends relinquishing the management of the Irving Place Theatre. His lease has three years yet to run.

No flowers will be sold in the lobby of the Metropolitan Opera House this (Tuesday) evening at Kitty Abney's benefit.

Bonita Keen, of *The Wedding Day*, daughter of James Courtney, of Boston, has fallen heir to a large estate in that city.

Helene Edgars,

IN OTHER CITIES.

BROOKLYN.

BROOKLYN, April 17.

But two novelties, *The Electrician* and *The Tarrytown Widow*, have been offered during Holy Week, which this year has apparently been more rigidly enforced than ordinary, judging from the light attendance which, with few exceptions, has ruled at the local theatres. The *Montauk* has had a succession of probably the largest houses of any in town to greet the opening of Mrs. Leslie Carter's return engagement of *The Heart of Maryland*, in which her role of Maryland Calvert shows no deterioration of strength or finish. Mrs. Carter's support seems to be inclined with her age, and from Herbert Kelsey down all are earnest. No change of bill is to be noted here until April 26, when Colonel Sims will bring forward E. H. Sothern, who then simultaneously makes his first appearance on the *Montauk* stage, and reintroduces *An Enemy to the King* for local favor.

At the Park, that favorite comedian, Joseph Hart, has since identified first with the vaudvilles, and of late years with farce-comedy, has essayed a new departure, and made a bid for patronage in strictly legitimate work. The vehicle chosen for this effort is in four acts and three scenes, the author's name not being heralded. *The Tarrytown Widow* is the title, and a review of the play will be found on another page of *The Mirror*. Next week Moran, Palmer and Knowles will have *Hi Henry's Minstrels*.

Charles E. Blaney's most ambitious effort as a playwright, *The Electrician*, has been given its first local representation at the Bijou, where it has enjoyed popular favor and prosperity. Mr. Blaney's new play successfully modeled upon him that appeal strongly to the patrons of popular price theatres, and is destined to put much money in his purse. The electrical effects are startling and impressive, and with a banking room minutely lighted with windows, should at noonday fairly bristle with incandescent lights wherever it is possible to locate one; and on the other hand, the dynamic room of a large electrical plant in full operation, be shrouded in gloom after sundown, not even a glimmer being discernible to help the w-o-knew, pauses the comprehension of the thinking observer. William Morris pleased his auditors, but has lost much of the polish that was his when a member of Charles Frohman's forces. F. August Anderson, for so many years prominent in Lotta's support, was ably satisfying as the farce of the work, while Annie Ward Tiffany, a great local favorite, pleased her friends with a characteristic assumption. Manager Harry C. Kennedy will next present *When London Sleeps*.

The *Star Gazer*, though frequently seen here, has put in profitable time at the Grand Opera House, and been voted by all who have seen it an excellent show of its kind. Joe Cutten can longer lay claim to being the particular feature of the performance, that distinction being fairly divided with his younger brother Phillip. The latter's future promises well, and he should soon be heard from as making a hit in something worthy of his merit. Next week should be a big one at this resort. Manager Frank Kilkelly's underling, Willard Barry and his new play, *John Bradley's Money*.

The *Gentry* has done fairly well with *The Span of Life*, which makes place for another old-time favorite here, in Old Kentucky, which comes for Easter Week.

At Hyde and Behman's, Robert Stillard and *The Littlest Girl* have been retained for a second week.

The effective acting of Mr. Stillard and Edward Holland, combined with the beautiful stage setting and appointments given this production by the management, will cause this dainty little play to be long remembered by the patrons of this place. Other good features have been the three *Seymours* in their wonderful leaping act, in which they are unapproachable. Milda Thomas and Frank Barry are well rendered songs with pleasing piano accompaniment have earned applause. The *Tally-Ho* Trio in their clever skit of *The Model School*, have duplicated their hit here of several months ago. Richard Girtot, the man of many faces; Hattie Stiles in *Illustrated Songs*, *The Two Brothers* and *A Spanish Bell*; Fitch, Blackman and Gage in *Funshambles*, and Edward F. Quinn in trick playing on the harmonica, who by the way, appears to have lost in the shuffle his former dancing partner, the spindly Master Fenton, have all helped to round out a good bill, which has been brought to a conclusion by a cake-walk of twenty-one darkness led by these well-known comedians, Hodges and Launchester. Tom Fenton and his road co. inaugurate their tour for May here on Monday.

The *Columbia*, which had been in darkness this week, reopens on Monday with *Olga Nethercot's Return*. The *Amphion*, which shut down last Friday in consequence of *The Ball of Shandon* getting out of tune in regard to the liquidation of salaries, throws open its doors again for Easter Monday, with Joseph Hart and the lady in mourning from *Tarrytown*. The *American*, which has also had the shutters closed for the week, begins again with Uncle Tom's Cabin, which play, with Louis Frey's stock people, has drawn satisfactorily at the *Lyceum* throughout this week.

The Black Patti and her more than excellent troops of colored talent has pleased all visitors to the *Empire*, while John Grievs' *Burlesques* have filled the *Uxque*, which is to be next occupied by a selection advertised as a root-garden company.

The *Star Theatre* has experienced a light week with the *Fay Foster* troupe, which, save for the fine performance of the two Judge acrobats, the boy in particular being the best of his line in the business, has given a rather mediocre programme. Rice and Burton's *Rose Hill* co. is the next announcement here.

Manager Laurent Howard's roster of specialties at the Brooklyn Music Hall has comprised Carroll and Larkins, Jessie Reynolds, Montague and Wet, Gilbert Gerard, Emery and Marlowe, Franchell and Lewis, Edmon's *Vitroscope*, and the clever Mark Murphy.

John J. McGinnis, a well-known Brooklyn newspaper man, has written another comedy, entitled *The Next Congressman*, which is to receive its premiere at the *Music Theatre* on May 2.

Buffalo Bill's Wild West Show began its second season at Ambrose Park on April 12, and will prove a thorn in the side of local theatrical managers during its stay in town.

The season is rapidly nearing its end, the Park being likely to close with the presentation of *Parsons' Donahue*, which is to finish thereon May 1. One week later the *Columbia* is to ring down its curtain after *The First Gentleman of Europe* by the *Lyceum* stock, has taken his departure. The regular season of the *Montauk* terminates with E. S. Willard on May 15.

Though Harry May is to be the business man of the *Edison* stock, the entire next season, he will still be the direction and of the *Columbia* on that side of the *Lyceum*. Mr. May has always looked upon May in *Edison* as partaking of a period of exile, to be hopefully made up by a trip across the East River. He will be on stage again from next September on, his talking over the phone will obviate the necessity of his personal presence here excepting on occasions rare and infrequent.

SCHENCK COOPER.

DENVER.

Ward and Voban in *A Run on the Bank* have been doing excellent business at the *Tabor* week of 11. Lucy Daly, whose versatility is as remarkable as her dancing, was the feature of the performance. Next in interest were Mason and Kelly, while Charles Guyer, in an acrobatic specialty, was above the average.

A Woman of No Importance has been interpreted at the *Broadway* week of 11 by the Stock co. in the usual intelligent manner. The several strong climaxes of the play were well handled by Mason, Huntington and Cooper, and Mason Chapman and Radcliffe. Miss Chapman deserves credit for the superb manner in which she has dressed her characters throughout the season. The Stock co. presents *Lady Bountiful* week commencing 12.

Anthony S. Lockett has been appointed director of the orchestra at the *Tabor* Grand Opera House.

At the Orpheum the *Cleopatra* has been presented to fair business 11-12 by a locally organized production co.

G. E. Rude, who has unsuccessfully managed the *Orpheum* Theatre for the past two seasons, was dismissed 12. It is to be hoped that the owners will succeed in getting a more capable manager next season, so promptly conducted, there is no reason why the theatre should not prosper.

F. H. CARSTARPHEN.

KANSAS CITY.

The past week has been the quietest of the season which is now approaching its close. The only theatre open was the *Grand Opera House*, which presented *Carrie A. Moore's Burlesque* week 11-12. The piece was in the former order, and consisted principally of sketches, which was good. Little McNamee, as a

bawdy girl, was received with great favor. Thomas Evans in a tragic part was also excellent. James T. Kelly, Charles E. Grapewin in parades, Nellie Black, Little Wolf, and others were also excellent, as in the acrobatic dancing of the *Franchetti* Sisters. Louis James 12-13.

Castles Opera House is dark at present, as is the Auditorium, which will close its season with Margaret Mather's *Production of Cymbeline* 12-13.

The Ninth Street Opera House is also dark, but will re-open with Julia Stewart 13-14.

FRANK R. WILCOX.

PROVIDENCE.

Daniel Frohman's *Lyceum Theatre Stock* co. opened their annual Spring tour at the *Providence Opera House* 12-13 and gave artistic performances throughout the week. The *First Gentleman of Europe* and *The Whirlpool* were the plays given. Among the players were Miss Manning, Mrs. Thomas Whiffen, Marie Shewell, James E. Hackett, Charles Walcott, Edward Morgan and Felix Morris. It is regretted that such a fine organization should have played here Holy Week, as Providence people have observed the Lenten season vigorously this year, and under ordinary circumstances large houses would have ruled. Business was only fair. A *Black Sheep* 13-14.

The *Hoosier Doctor* was the attraction at *Keith's* 12-13 and did fair business. Digby Bell and Laura Joyce-Bell headed a very good co. which included William P. Sheldon, Herman Hirschberg, Frank Monroe, Jessie Kenesack, Mabel Strickland, Margarette Owen, Viola Miles and little Ethel Vance. Hogan's Alley 13-14.

Seymour Stratton's *Comedians* appeared at *Lothrop's Opera House* 13-14 before fair but very well-pleased audiences. Three plays were given. His Lordship, *The Diplomat*, and in the *Whirlpool*. Mr. Stratton was especially good in the character of Lord Algonquin in the first-named play, and was given good support by William Cattell, Charles Deland, Frank Heiser, W. Harrison, Ira Cloughan, and Elizabeth Gould. Specialties were introduced by Katie Hughes, who joined the co. here 12. Charles E. Cooke repertoire 13-14.

Manager J. Wesley Rosenquist and Playwright Augustus Thomas were in the city 12.

Arrangements were concluded last week for the production of Dr. Jules Jordan's romantic opera, *Rip Van Winkle*, during the week of May 24 at the *Providence Opera House* by the *Stoningtons*.

Photographs of Hilda Thomas and Frank Barry were added to my "Gallery" last week. Mr. Barry writes that their season closes in about six weeks, and that on May 20 they will sail for London to do the English music halls.

Manager T. F. Thomas and Press Agent William H. Mason, of *Lothrop's Opera House*, went down the bay fishing 15. Mr. Thomas was so busy studying characters that he let Mason catch all the fish.

The *Providence Opera Club* will soon begin the study of the *Bohemian Girl* with a view to its presentation at an early date.

Charles E. Osgood, the old time advance man, was here last week in advance of Charles E. Cooke's repertoire co.

A. Paulcroft, of Gilmore and Leonard's Hogan's Alley co., and Ike Rose, business manager of *H. H. H.'s Vanity Fair* co., were here 15.

HOWARD C. RIPLEY.

MINNEAPOLIS.

After an absence of several years Margaret Mather appeared at the *Metropolitan Opera House* 8 in *Cymbeline*. The production was characterized by exceptionally handsome costumes and stage settings, the like of which have rarely been seen here. As Imagine Miss Mather was altogether charming and made an emphatic hit. Her support was excellent.

William H. Crane presented his new play, *A Fool of Fortune*, at the *Metropolitan Opera House* 13 to a good audience despite the inclemency of the weather. Both play and co. were cordially received. Mr. Crane as Elsie Cunningham was, as usual, the centre of attraction. His versatility was never more thoroughly demonstrated. Effie Shannon made a charming *Margorie*. Boyd Putnam was a manly Karl Worrendorf. Percy Brooks was a satisfactory Nathaniel Lloyd. Edwin Arden made a decidedly favorable impression as *Count de Cluny*. William H. Crane in *A Fool of Fortune* 13-14; Nat C. Goodwin in *An American Citizen* 22-23.

The *Prodigal Father* was presented by a clever co. at *Litt's Grand Opera House* 13-17. It opened to a large and well-pleased audience.

The Summer vaudville season opens 18 with a strong co. of first-class vaudville artists.

The *Athenaeum German Dramatic Society* presented *Die Stifung* at *Mozart Hall* 11 to a large and appreciative audience.

The play was skilfully cast, and they gave a very creditable performance.

Manager L. N. Scott of the *Metropolitan Opera House*, has completed arrangements with Manager R. L. Gifford, of the *G. G. and Neil stock* co. for a Summer season beginning May 17. The Gifford and Neil Stock co. made an excellent record during a brief engagement in this city two years ago.

The concert given at the *First Methodist Church* 7 proved an artistic and pecuniary success. Several organ numbers were delightfully rendered by W. G. Reynolds and Anna Smart Hance.

Managers Matt Smith and George Samuels of *The Prodigal Father* co., report large business.

Manager Theo L. Hays of *Litt's Grand Opera House*, will open the Summer vaudville season 18 with the following artists: Fred Hallen, Molly Faller, Philine Rankin, A. G. Duncan, Les Foyers Caprice, Mandolin, Irene Franklin, Courtey and McDonald, Simon and Merton, and Arline Rumsey.

CLEVELAND.

At the *Euclid Avenue Opera House* John Drew, supported by dainty Maud Adams and a fine co., opened for a short engagement of four performances 12 in *Rosemary*. A representative audience filled the house and was generous in its applause. Ethel Barrymore, although cast in a minor role, made a favorable impression. Francis Wilson and co. will be seen in *Half a King* 13-17; Evans and Hony in *A Parlor March*, with Anna Held, week of 18, and W. H. Crane week of 19.

My Friend from India, presented by the *Savoy and Rice Comedy* co., was the attraction at the *Lyceum Theatre* 12-14 and succeeded in drawing large crowds.

It is a mirth-provoking farce-comedy, and the co. is capable. The *Lyceum* was dark 15-17, and Manager Raymond took occasion to make a fling business trip to Chicago during the interim. He has probably gone to secure an attraction for week of 19 as nothing is billed for that week. Katie Emmett in *The Wall* of New York has been pleasing the clientele of *The Cleveland Theatre* week of 12. Peck's *Bad Boy* week of 19.

Minco's City Club co. played a return week at the *Star Theatre*, owing to two big houses, afternoon and evening 12, *Leeds*, the hypnotist, and *Cinemograph* will be at the *Star* week of 19.

Manager A. T. Hartz, of the *Euclid*, has been an enthusiastic wheelman for some time, and is now engaged in the bicycle business, having opened a store on the avenue only a short distance from his *Opera House*.

Ella Russell will appear in a concert for charity, in this city, early next month. Richard Mansfield will be at the *Euclid* 20.

The *Wig and Grease Paint Club*, under the auspices of the students of Western Reserve University, will produce a burlesque on *Trilby* at the *Euclid Avenue Opera House* after the close of the regular season next month.

The regular season at the theatres will close much earlier than usual this year.

Manager Charles La Marche, of *Hallworth's Garden Theatre*, is preparing for his season of Summer opera, and was in New York last week signing the principals for his co.

Frank J. Martin, the dramatic critic of the *Plain Dealer*, is doing good work for his paper and his *Week* is easily the most popular of the week's attractions in which *Anna Held* is the star of some distinction, several of his stories having been dramatized.

WILLIAM CRASTON.

ST. PAUL.

The *Danx Symphony Orchestra* concert drew a fair and appreciative audience at the *Metropolitan Opera House* 12. The programme was finely rendered, and repeated encores demanded. Marguerite Milch, the child pianiste, was the soloist, and evidenced remarkable talent for one of her age. De Wolf Hopper in *El Capitan* 13-14; William H. Crane in *A Fool of Fortune* 15-17; Nat C. Goodwin in *An American Citizen* 22-23.

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The concert given at the *First Methodist Church* 7 proved an artistic and pecuniary success. This play affords Mr. Willard the opportunity of appearing at his very best, and as the character of the swindler clairvoyant is something entirely different from what he has ever appeared in before it is interesting to note his interpretation. Olga Brandon's portrayal of the character of the swindler's wife was excellent. The business of Mr. Willard is good although not as large as of previous seasons. Frederick Warde appears at the *Detroit* 18-19.

The regular season closed at the *Lyceum* 10, and a season of opera began on 11, for which the management has secured the *Wilbur Opera* co. and the *Susie Kirwin Opera* co. combined, headed by Susie Kirwin, and the comedian, Richard Golden. The plan is to have standard and popular operas presented at very low prices.

Olivette is being sung all the week, with Susie Kirwin in the title-role, and Richard Golden as Coquicicot.

Mr. Golden's comedy work is first-class, and although Susie Kirwin and others in the cast do good work, he is easily the biggest attraction. Next week *Carmen* will be put on, and the season will no doubt be continued indefinitely by the management if the venture is a success.

Rice and Burton have one of their co. at *Whitney* 11-12, styled the *Rose Hill English Polly* co. The principals are Frankie Hayes, Crawford and Manning, the *Washburn Sisters*, and Rice and Burton. Katie Emmett

W. Aiken's Theatrical Agency, and edited by Max S. Einck, made its debut March 18. The sheet is an eight-pager, semi-monthly printed on fine book paper, pictured with good half-tones, and looks as if it had come to stay. O. J. MITCHELL.

MILWAUKEE.

Margaret Mather began a week's engagement at the Davidson 13 in a production of *Cymbeline*. The stage setting and costumes are the most elaborate ever seen here since Fanny Davenport's *Giannona*. Miss Mather was very cordially received and her acting liberally rewarded with applause. The supporting co. is of exceptional strength. De Wolf Hopper will begin a three nights' engagement at this house 18 and El Capitan will be heard for the first time here. E. T. McDONALD.

CORRESPONDENCE.

ALABAMA.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Charles Whelan, manager): Rice's *Escorial*, Jr., 7 to good business; artistic, very performance. Joe Cawthon and David Abshams both deserve mention and were frequently applauded for their good work. *Winter the Wonder* 15-17; Baldwin's *Midville* co. 19-24.—SEASIDE MUSIC HALL: Edison's *Vitascope* co. closed a week's engagement 19 to poor business.

MOBILE.—THEATRE (J. Tannenbaum, manager): A. M. Palmer's *Trilby*, under direction of W. A. Brady, 8, to good business and general satisfaction. Anna Morland as Trilby, George P. Webster as Svengali, and Frank Swati as the Laird did excellent work and received generous applause. Florence Hamilton co. 18-19.

SELMA.—ACADEMY OF MUSIC (B. F. Toler, manager): *Trilby* 6 to good business.

ANNISTON.—NOBLE STREET THEATRE (R. St. John, manager): House closed for the season.—IRVING: St. John and owner John H. Noble are now in New York, looking after the bookings for next season. Meeker, St. John and Noble were in the week that occurred in the Charlotte, N. C., 12, in which three people were killed. Mr. Noble received injury, while one of Mr. St. John's arms was badly broken, but the injury was not so serious as to prevent him continuing his journey.

ARKANSAS.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vleet, manager): G. O. Kirsch Opera co. 19 for two weeks.

JOHNSBORO.—MALONE'S THEATRE (W. T. Malone, manager): Edison's *Vitascope* 8-10 to fair and enthusiastic audiences. *Winter the Wonder* 11.

FORT SMITH.—GRAND OPERA HOUSE (C. J. Murie, manager): Pringle Comedy co. 12; Burlesque on River City Female Minstrels 13.

CALIFORNIA.

OAKLAND.—MACDONALD THEATRE (Mark Thall, manager): Clay Fitzgerald in *The Foundling* 5, 6; performance was appreciated by small audience. George Cawthon in *Empire State* 6, 10; audience large and enthusiastic; performance good. Otto Skinner 15-16; Fair Virginia 18, 24.—THEATRE (F. W. Stoeck, manager): *Klondyke* Ballet and Vandeville co. 8-11; *Winter the Wonder*. Elford and Norton co. in New York Day by Day 11-19.—IRVING: Mark Thall arrived in town 9, and was warmly greeted by his many friends.

LOS ANGELES.—THEATRE (H. C. Wynt, manager): Fanny Davenport and Melbourne McDowell closed a week's engagement 10, presenting *Giannona* and *La Tosca* to large and appreciative houses. Mr. McDowell, who is very popular here, shared honors with the star. Mr. and Mrs. Ross Whately in *For Fair Virginia* 15-17; Si Perkins 20-21; Otto Skinner 20-25.—BUNNAGE THEATRE (A. Y. Pearce, manager): A fine production of *The Galleys Slave*, headed by Harry Cawthon, drew largely week ending 18. The Three Nata and One Touch of Nature 12.—IRVING: W. H. Hamilton, the noted basso, died from the effects of appendicitis in this city on 8. Mr. Hamilton had been a resident of Los Angeles for some time, and had endeared himself to a large circle of friends, who mourn his untimely departure. Robert Durber, late tenor of the *Giannona* Co., is spending a portion of his vacation in the Angel City.

STOCKTON.—YEROMITE THEATRE (C. P. Hall, manager): George Cawthon drew a good house. Performance excellent; audience well pleased. *The Foundling*, with Clay Fitzgerald as the chief attraction, 7 to 20; audience good; performance not well liked. The Y. M. C. of this city presented the *Smiling Court* co. and had big business 9. Fair Virginia 18.—AVON (George Chapman, manager): House dark.—IRVING: Julian Chapman, manager of Fair Virginia, is registered at the Imperial Hotel.

SAN JOSE.—HALL'S AUDITORIUM (L. Henry, manager): The *Glaxy Comedy* co. closed a successful week 2. Clay Fitzgerald drew a good house 4.

FRESNO.—BARTON OPERA HOUSE (Robert G. Barton, manager): Clay Fitzgerald in *Foundling March* 20 to fair houses. Si Perkins 21-2 to good business. Georgia Cawthon 8 to fair house. Fair Virginia 18; Gibson Comedy co. in repertoire 18-19; Otto Skinner 3.

COLORADO.

GRANBY.—OPERA HOUSE (W. A. Weston, manager): W. H. Jackson's illustrated lecture 12.

FORT COLLINS.—GRAND OPERA HOUSE (H. H. Myers, manager): Ward and Vicks 10 in *A Kiss on the Bank* to crowded house; excellent co.—COLONIA THEATRE (E. A. Kirk, manager): Little Cinderella co. of San Francisco 6, 7; large audiences.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Hatchell, manager): Bitter Comedy on 5 to good business; performance excellent. Mahana's Calined Minstrels 15.

ASPEN.—WHEELER OPERA HOUSE (J. J. Ryan, manager): Bittern Theatre co. 8 in *Woman Against Woman* to a fair house; in *The Five Patrol* to a full house; performance well received, and in *Indians* 10 to 12 to S. H. G. Barton the acts a number of *Tringriff* pictures were shown, and specialties were given, both well received with enthusiasm.—IRVING: The 2nd of W. L. Swift, advance agent for the co., was held 6 under the auspices of the Knights of Pythias, William W. Bittern, editor, all engaged in connection with same.—The local H. P. O. Elks had a number 2, and the members of the Bittern Theatre co., who attended, gave a number of very fine specialties.

CONNECTICUT.

HARTFORD.—PARSON'S THEATRE (H. C. Parsons, manager): Donnelly and Gilford's interpretation of *My Friend from India* is as skillfully presented as the version of the other co. seen here, and the immense audience were kept in roar of laughter 9 at the antics of these droll comedians. No play has been greater enjoyed this season than *The Prisoner of Zenda*, presented 10 by Daniel Professor's co. to two large and fashionable audiences. The interesting and thrilling story was ably depicted by an excellent co., headed by Howard Gould and Leslie Irving. Much had been said of Jack and the Beanstalk, and nearly the entire house for the four performances 13-14 was sold before the rise of the curtain on the opening night. Possibly too much had been expected, for the audience lacked enthusiasm, aside from applauding the judicious scenery, novel electric effects, and the songs of Judge Loring, who sang sweetly and acted with grace. The chorus is large and finely costumed. Two Little Vagabonds 18; E. H. Sothern 19; Old Homestead 22; Princess 23-24; Black Sheep 25.—OPERA HOUSE (Gleasons and Green, manager): The Edward Harrison 8, 9, when large audience greeted him in Old Lavender. He is succeeded by a good co. A. B. Cawthon, with Ada Botham features, played to gratifying business 10. The Great Diamond Robbery, finely acted and staged, proved a strong drawing card 13-14. Miss Jeanne and George H. Bellows played the leading parts with force, and were ably supported. When London Stage 16; H. H. Sothern 17; Grimes's Color Door 19; Loew's Opera Co. 20; Stowes 21, 22.—IRVING: Bruce Edwards, who was back with the My Friend from India co., was warmly greeted by his many friends.—Harry Wanham, ahead of The Old Homestead, and who next season will manage the tour of Clivette, the pros' idolization, spent last Sunday here.—Belle Livingston, one of the shapely young women of the Milk White Flirt co., just closed, joined the Jack and the Beanstalk co. in this city,—business at the theatres continues phenomenally big, and the like that

the advance agent of prosperity is a long way ahead of his show is not applicable to the Nutmeg Capital.

A. DUNOW.

NEW HAVEN.—HYPERION THEATRE (G. B. Russell, manager): *The Man from Mexico* was presented 7 by Willie Collier and a well balanced co., doing fair business and creating much laughter. John L. Stoddard lectured on *Yellowstone Park* 8 to a large audience. *Prisoner of Zenda* 9 by a good co., including Howard Gould and Leslie Irving, gave an excellent performance, and won much applause; business fine. Dennis Thompson's *Old Homestead* 10; fair performance to packed house. Archie Boyd in the leading role was excellent. E. H. Sothern will present *An Enemy to the King* 15; *The Two Little Vagrants* 16, 17; *Sonic's Band* 18; *Hoyle's & Black Sheep* 19; *Good Mr. Dent* 21; *Francis Wilson's Comic Opera* on 22, 24.—GRAND OPERA HOUSE (G. B. Russell, manager): *Jim the Penman* 7; performance first-class; excellent business. *South Before the War* 8-10 gave a fair performance to due business. *When London Sleeps* opened a three-nights' engagement 11, giving a fair performance to a good audience. *Hi Henry Minstrels* 15-17; *The Showaway* 18-20; *Beul's 22-24.*

BRIDGEPORT.—PARK CITY THEATRE (Mary E. Hawes, manager): Archie Boyd's portrayal of Uncle Josh in *The Old Homestead* 8 was his usual fine character work, and a goodly house applauded. The Ladies' Musical Art Club (local), with *Euclid Quartette*, of Boston, 18, filled the house. *The Great Diamond Robbery*, with Madame Janacek, 16, 17; *Otto Hasian in Black Sheep* 18; *The Gormans* 19; *8 Bells* 27; *Daniel Sully (theatricals)* 28; *Ontario Society Concert* (local) 29; *Corse Payne Comedy* on May 2; *Prisoner of Zenda* 12; *A Contented Woman* 14.—THE AUDITORIUM (Mary E. Hawes, manager): *The Jean Reynolds* on, gave a repertoire with varying success 8-10. Brady's *Amazons* 16; McCarthy's *Minstrels* 19. Barton Key's *Kodak* and Operatic Vaudeville co. (it ought to be good from the name) 20, 21; *Weber's Uncle Tom's Cabin* 22-24.

NEW YORK.—BROADWAY THEATRE (Jim W. Jackson, manager): *The Giant Diamond Robbery* to rather heavy house 8. The co., headed by Madame Janacek, and including Joseph E. Whiting and George C. Benison, is fine, and the many sensational episodes of the play were patronized in an artistic manner.—IRVING: Mr. Jackson, the able manager of the Broadway, has renewed his lease of the theatre for another year.

MIDTOWN.—THE McDOWELL THEATRE (J. C. Southwick, manager): *Myra Collins* co. opened 12 for one week in repertoire to poor audiences. *Miss Collins* is clever and well supported.—THE MIDDLESEX (Middlesex Assurance Co., managers): Donnelly and Girard in *My Friend from India* to an audience that filled the house 10. *Maud Girard*, who is a native of this city, was warmly welcomed.

BRISTOL.—OPERA HOUSE (C. F. Michaels, manager): *A Bunch of Keys* 18; *Adie Botham* in the title role, announced a fair house 12.

WILSHAMPTON.—LOOMIS OPERA HOUSE (John H. Gray, manager): *Donnelly and Girard in My Friend from India* to a large audience of women. *Guy Brothers' Minstrels* 18; *James Mackie* 19; *Haslam's Superba* 21.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): *Mark Murphy* 10 to good house performance last. *Hi Henry's Minstrels* 18 to large house. *Arthur Denning* made the hit of the evening. *Jewett* 18 to good house. *Trilby* 17.—IRVING: *Mark Murphy* co. closed their season here 10.—*Hi Henry* did not appear with his co. here, owing to business in Boston.

MORWALK.—OPERA HOUSE (F. W. Mitchell, manager): *Bunch of Keys* 18; *James H. Mackie* 19; *Burglar* 21; *Jim the Penman*, booked for 8, canceled.

WATERBURY.—JACQUES OPERA HOUSE (Jan Jacques, manager): *The Corse Payne* co. closed a very successful week's engagement 10; scenery and costumes were much admired. *The Sentiment of Paradise* 11 (their third visit this season) were welcomed by a 2d audience which completely filled the theatre. *Hi Henry's Minstrels* attracted a large audience 12. *The Old Homestead*, with Archie Boyd and an excellent co., filled the theatre with a delighted audience 14.—IRVING: *Sonic* will give a concert at the New Auditorium 25.

MIDMORN.—OPERA HOUSE (A. Delevan, manager): *Paradise Alley* 18 (their third visit this season) were welcomed by a 2d audience which completely filled the theatre. *Hi Henry's Minstrels* attracted a large audience 19. *The Old Homestead*, with Archie Boyd and an excellent co., filled the theatre with a delighted audience 20.

WINGSTED.—OPERA HOUSE (J. E. Spaulding, manager): *Sonic's Band* 20.—IRVING: *Mary Osborne*, of this place, has joined *Worrell's Circus* advance. Charles Barker, also of this city, joined *Stowe's U. T. C.* on 17.

ROCKVILLE.—OPERA HOUSE (J. H. Freese and Co., managers): *Killian and Harper's Myra Collins* repertoire co. in *Little Miss Thompson*, *The Naughty Kid*, and *A Soldier's Sweetheart* gave general satisfaction to small business 8-10.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (James E. Ray, manager): E. H. Sothern presented *An Enemy to the King* 12; large and delighted audience. Thomas E. Shaw 15-16.

FLORIDA.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Joseph Jefferson in *Rip Van Winkle* 6 to \$1,000 income; general satisfaction; scenery excellent; support fair. This practically closes the season here.

PHILADELPHIA.—OPERA HOUSE (J. M. Coe, manager): House dark 18-17.

GEORGIA.

SAVANNAH.—THEATRE (Charles D. Coburn, manager): The benefit of the stranded members of the Oriental Opera co. 8 was quite a success and enabled them to leave the city with all bills paid. Joseph Jefferson was greeted by one of the largest and most brilliant audiences of the season 7, the bill being *Rip Van Winkle*. The co. was admirable and the performance received round after round of applause.—IRVING: The Jefferson engagement closed the season here.

ALBANY.—DAVIS OPERA HOUSE (H. T. McIntosh, manager): House dark, work of 8, the Southern-Price co. having failed to appear.

ROME.—NAVARA'S OPERA HOUSE (James R. Nevin, manager): D. W. McCabe's *Black Trilby* co. to good business 9, 10; performance fair but vulgar.

COLUMBUS.—GRAND OPERA HOUSE (Springer Brothers, managers): *The Excuse*, Jr. co. 8; large and enthusiastic audience.—IRVING: Springer Brothers making many improvements in their house as the result of a successful season.

ATLANTA.—OPERA HOUSE (H. J. Rose and Co., managers): Dr. E. R. Young, lecture, 18; *The Bohemian* 19.

WAVES.—JONATHAN OPERA HOUSE (F. R. Trent, manager): Professor Carraway, hypnotist, 6, 8; good houses.

IDAHO.

POCATELLO.—OPERA HOUSE (Watson and Elsworth, managers): *The Grovers in Wolves* of New York, *Cad the Townboy*, *New Private Secretary*, *The Two Governors*, and *My Son-in-Law* 6-10; audience well pleased; fair houses. Return engagement of *Gunning*, hypnotist, week of 18.

BONNIE CITY.—COLUMBIA THEATRE (J. A. Finney, manager): Prof. Gunning 5, 6 to good business. *Sheridan's Big Comedy* on 13-17; *Charles Cuse* on 18-19.

WALLACE.—MASSON'S TRAPLE (H. C. Hayward, manager): House dark. Ida Feller on May 4.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Barhyd and Co., managers): Arnold Wolford's co. opened 11 to S. H. G. in *The Bridesmaids*; performance above excellent satisfaction. The co. presented *The Devil of Cain* 12 and *Shane*. *Devon*, 13 to big houses. Nat C. Goodwin, 14 in *An American Citizen*.—IRVING: A. E. Watson, manager: *The Lyons Vandeville* closed a fair week's business 10 to small audience; the bill did not take. *Watson* and *Green* co. in *A Cluster of Diamonds*, 15 to a very small audience.

IRVING: The R. P. O. Bill, 16, 17, installed new offices for the year 18, and an elegant lunch was served. Several candidates were admitted into the mysteries of the order and a very pleasant evening was spent.

ROCK ISLAND.—HARPER'S THEATRE (E. R. Kreis, manager): *Crow Sisters' Comedy* on 4-11 in *Rock Island*, *Golden City*, *Two Orphans*, *Lion's Head*, *Kitchen Maidens* and *Mincing* to large houses; good

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satisfaction. Vandye and Eaton on 12-15 opened in The Gotta Perch Girl to S. R. O.; good performance.

NEW YORK—DU HAS OPERA HOUSE (Fred W. Jenkins, manager): Bright and Bowers Minstrels 7 to S. R. O.; audience satisfied.

PETERSBURG—HARRIS GUARDS OPERA HOUSE (George W. Morris, manager): Bayless Comedy and Vaudeville co. 8-10 to fair business; on good. Little Fanny and Cornell deserve special mention.—ITEM: George Drew, D-ley Beverly and Little Fanny left the co. at the close of their engagement here.

CLINTON—KIRKWOOD OPERA HOUSE (B. G. Henion, manager): Former City Dramatic Club in Little Nell, the Firemen's Ward, 8 to fair business.

AURORA—OPERA HOUSE (J. H. Plain, manager): Beach and Bowers; good ministerial performance to a good house. McElroy's Twins 1; co. good; specialties fine. Alabama 28.

STERLING—ACADEMY OF MUSIC (M. C. Wood, manager): Lamore's Cinematograph and Vanderville co. 5-7 to big business. Rev. Frank Bristol (lecture) 6 pleased a very large audience.

SPRINGFIELD—CHATTERTON OPERA HOUSE (Chas. Hickox, manager): Holden Comedy co. 13-17; Little Miss Chicago 16.

STERLING—PLUMES OPERA HOUSE (J. E. Williams, manager): The Holden Dramatic co. in a repertoire 5-10; business very good.

MT. CARROLL—OPERA HOUSE (W. F. Patterson, proprietor): House dark week ending 5.

FRUITPORT—GERMANIA OPERA HOUSE (Phil. Arno, manager): A Baggage Check 28.

CHAMPAINE—WALKER OPERA HOUSE (C. J. Ham, manager): McFee's Matrimonial Bureau 7 to poor business.

ROCKFORD—OPERA HOUSE (C. C. Jones, manager): Kellar pleased and mystified a good house 6. Nat C. Goodwin 10.

HATTENDORF—THEATRE (Comet and Foley, managers): McFee's Matrimonial Bureau (return date) 8; fair house; poor performance. Carter's Fast Mail 10; fair house; inferior co.

ROCHELLE—BAIN'S OPERA HOUSE (Otto Wettstein, Jr., manager): M. Hawley Smith 16; house ministers 18; Alabama 28.

NIKON—OPERA HOUSE (F. A. Traman, manager): Billy Link's Vanderville co. gave satisfaction 7-9 to crowded houses. Missouri Girl 16; Alabama 27.

GALVESTON—THE AURORA (F. E. Berquist, manager): Frederick Wards 13; Andrews' Opera co. 15, 17, with matinee. Van Dyke and Eaton co. 19-24; Anna Eva Fay 25-1.

OTTAWA—SHAWNEE OPERA HOUSE (F. A. Shawne, manager): Ferguson and Emerick in McSorley's Twins 11 pleased a large audience. Billy Link's Vanderville co. 13-16 to medium business.

DANVILLE—GRAND OPERA HOUSE (A. W. Henly, manager): Lillian Kennedy in The Deacon's Daughter 8; good business; play and co. gave excellent satisfaction.

QUEENCY—ENIENE THEATRE (Chamberlin, Barbey, and Co., managers): Frederick Wards' lecture on Shakespeare 13 was greatly enjoyed by a fair but appreciative audience. The White Crook 17.

LA SALLE—ZIMMERMAN OPERA HOUSE (E. C. Zimmerman, manager): Billy Link's Vanderville and Star Comedy co. 10, 11, headed by Billy Link, and including Dunn and Connors, Williette Charters, Carlton Siste a gave a fine entertainment to fair business; co. plays return date 18.

JACKSONVILLE—GRAND OPERA HOUSE (H. R. Evans, soft, manager): Baylin's Comedy co. in specialties 5-7 to fair houses, and pleased fairly well.

MOLINE—AUDITORIUM (A. C. Woodruff, manager): Gilbert Opera co. in the Mascotte and Said Pasha 8, 9 to fair business. The White Crook 10 to good business, and were well received.—ITEM: Woodruff's lease expires in August, and he will not renew.—Robert Wagner, owner of the old Wagner Opera House, will overhaul it and endeavor to find some one to take chances on making it go, caused by hard times and its close proximity to Davenport, Ia.

LITCHFIELD—EDWARD'S OPERA HOUSE (Frank Eager, manager): Colonel R. G. Ingerson lectured 8 on "Liberity of Man, Woman and Child"; good attendance; general satisfaction. First annual literary contest of the Township High School 9; house packed.

JOLET—THEATRE (William H. Hulshizer, manager): Billy Link's Vanderville co. 15-17.

SPRINGFIELD—AUSTIN OPERA HOUSE (Warren and Austin, managers): McFee's Matrimonial Bureau 13 to fair business.—ITEM: While en route here, Pat Goodbar, manager and proprietor of the McFee co., left the co. with salaries and a number of bills unpaid, so no other towns had been billeted, the co. disbanded.

BLOOMINGTON—NEW GRAND (J. S. Henderson, manager): House dark 1.

SOUTH CHICAGO—THE CALUMET THEATRE (John Connor, manager): McFee's Twins 14; good business; co. very good, and specialties fine; audience well pleased. A dower Girl 18; Manager Connor's Stock co. 25, and week; Dictator's Minstrels May 2, 3.

INDIANA.

NEW ALBANY—OPERA HOUSE (J. D. Cline, manager): Cristion and Dobbin's Cinematograph co. week of 12. Belshazzar Opera by local talent 25, 27; Elks Minstrels May 6.—ITEM: R. V. Prosser, formerly of Billy Rice's Minstrels, has signed a contract for next season with H. H. Henry's Minstrels. Edward Hollister, manager of National Spectacular Carnival co. left 8 for Madison, Ind., where he will produce, with local talent, The Belles of Blackville. The Heart of Chicago co. will close their season 23 at St. Louis. Evan Prosser, I. P. A. of R. and O. W. Ry., and a gentleman well known to the pr. fession has been elected to represent the local lodge of Elks at the reunion to be held at Minneapolis July 6-12.

REICHENBACH—PHILLIPS' OPERA HOUSE (J. H. Dobbin, manager): Katie Rooney 8 in The Greater New Yorkers to fair business. Al G. Field's Darker America 14.

FRUITPORT—COLUMBIA THEATRE (G. V. Fowler, manager): House dark.

UNION CITY—CAUDWELL THEATRE (C. W. Nolte, manager): House closed for season.

KOKOMO—OPERA HOUSE (H. E. Henderson, manager): Aiden Benedict in Pablo Roman 3 gave good satisfaction to fair audience.—ITEM: The season here seems to be closed. A. H. H. Henderson announces that there is nothing booked.—Sipe Dolman and Blamey's Dog, Pony and Monkey Show appear here 14, 15 and Wallace's Circus 19.

GOSHEN—THE IRWIN (Frank Irwin, manager): House dark.

WABASH—HARTER'S OPERA HOUSE (All Harter, treasurer): House dark.

LAPAVETTE—GRAND OPERA HOUSE (George Seeger, Jr., manager): Shore Acres 7 to good business; performance excellent. Ellen Bach Vaw in concert 13 to a large house. Flynn and Sheridan's Specialty co. 16.

NOELVILLE—WILD'S OPERA HOUSE (C. C. Curtis, manager): Herne's Shore Acres 9 to good house; delighted audience.—ITEM: Wallace's Circus is billed for 21.

MARION—WHITE'S THEATRE (E. L. Kinnear, manager): A very creditable performance of Ben Hur was given 8-10 to crowded houses under the direction of W. C. Clark by local talent. Pulse of New York 17; Keller 20.

ELKHART—BUCKLEY OPERA HOUSE (David Carpenter, manager): James A. Herne's Shore Acres 12; excellent performance to a fair house.

LOHSPORT—DULAS' OPERA HOUSE (William Dulas, manager): Al G. Field's Minstrels gave one of the best performances of the season 5 to large audience. James A. Herne's Shore Acres gave a delightful performance to crowded house. Ferguson and Erick in McFee's Twins 13 to light business.—ITEM: Special train was run from Peru for Field's co. and Shore Acres.

VINCENNES—MCJUNKIN'S THEATRE (Guy McJunkin, manager): Nancy Banks 20.

EVANSTON—GRAND (King Cobb, manager): Robert G. Ingerson 13—Perry's (T. J. Groves, manager): The Bowery Girl drew fair house 11; Rentfrow's Jolly Pathfinders 13-18.

PORTLAND—AUDITORIUM (A. D. Miller, manager): Degree Mandolin and Glee Club 7; nice entertainment to good house. House dark 13-17.—ITEM: The management of the Auditorium changed 8. Andrews and Lindstrom are now the lessees.

RAWFORDSVILLE—MUSIC HALL (Townsley and Thomas, managers): Jessie Mae Hall 9, 11, to big audience.

FRANKLIN—NEW OPERA HOUSE (H. H. Wood

small, manager): Jane Combe in Black House 10 to fair business. Julie Walters in Side Tracked 14; Jane Combe, return date, 18.

RIDGEVILLE—OPERA HOUSE (D. Strause, manager): Julie Walters in Side Tracked 10 to large and well-pleased audience.—ITEM: Carlie Hall (D. Carlie, manager): House dark.

DUNKEE—TODD OPERA HOUSE (Charles W. Todd, manager): Scott Raymond 19-24.

BRAZIL—MCGRANOR OPERA HOUSE (C. O. Shultz, manager): Julie Walters in Side Tracked 12; good business; performance not up to standard. The Wallace Circus 24; Walter L. Morris Circus 27.

IOWA.

BURLINGTON—GRAND OPERA HOUSE (Chamberlin, Barbey and Co., managers): Andree's Opera co. 8-10 gave four performances to large business. The operas were Martha, Eva Diavolo, Pinafore and Bohemian Girl. All were rendered in a pleasing manner by a capable co. Deserving of special mention for the excellence of their work were Rena Atkinson, Marie Greenwood, George Andrews, Jay Taylor and Charles A. Parker. The White Crook 15; Arnold Wolford 19, 24.—ITEM: George Black, well-known in local musical circles as the possessor of a baritone voice of great depth and sweetness, will become a member of the Andrews Opera co., joining them in Peoria on the date of their engagement in that city.

OTTUMWA—GRAND OPERA HOUSE (S. R. Patterson, manager): Thurston and Cashman co. in Guilty Without Crime 14.

DES MOINES—FOSTER'S OPERA HOUSE (William Foster, manager): De Wolfe Hopper in El Capitan 22.—ITEM: The Catholic Literary and Debating Society will give their annual amateur show at City Hall 22—the Calé concert will occur 23.—Treasure Sullivan, of Fort and Theatre, will accompany the My Friend from India co. on their tour of the Maine circuit 21 in the interests of the Portland Lodge of Elks who have the co. in charge.—Manager Henderson with the Carlton Opera co., is in town 14 en route from New York for Halifax and St. John.—The Nickerson Comedy co., who played a successful week here 5, were delightedly entertained by the Columbia Club.—It is understood that the new theatre has been leased by New York parties, although no names are obtainable. Manager Wright in behalf of the stockholders is in New York 14 to clinch the deal. Gates and Moragne, of Philadelphia, have been awarded the contract for the scenery and Homer E. Evans, of New York, will have charge of the exterior painting. The house will be ready for season of '97-'98.

DAVENPORT—BUTCH OPERA HOUSE (Chamberlin, Kunkel and Co., managers): The Arnold Wolford Repertory co. closed a week's engagement 10 to light business. White Crook 11 drew a good audience. Ladie's Minstrels Entertainment 12 (local); to very poor attendance. Andrews Opera co. 15-18; Iowa College Glee Club 16.—ITEM: Every available space on the billboards is covered with advertising matter announcing the coming of Ringling Brothers' Circus 22.

DUBUQUE—GRAND OPERA HOUSE (William T. Roen, manager): Marie Wellesley's co. week beginning 5 in Our Boys, David Garrick, Monte Cristo, Marriage for Money, Streets of New York. Beyond the Rockies at popular prices to fair business; good satisfaction. McFee's Twins by Ferguson and Emerick 8 to good and pleased audience; specialties fine. Clancy Fitzgerald in The Founding 21; Baggage Check 25.

MARSHALLTOWN—ODOM'S THEATRE (Ike C. Spears, manager): House dark.—SAIG THEATRE (W. M. Evans, manager): Graham Earle R. pertole on 12-17 opened to good business and satisfaction. House dark 19-20.

CHARLES CITY—HILDEBRAND OPERA HOUSE (C. H. Show, manager): Iowa College Glee Club to fair house 10. Roberts and Martin in Faust 19; Ladies' Minstrels (some talent) 21.

ELDORADO—WINTER OPERA HOUSE (J. C. Crockett, manager): Iowa College Glee Club and Orchestra 8; good house; performance poor. Faust 25.

SIOUX CITY—GRAND OPERA HOUSE (A. B. Beall, manager): Primrose and West's Minstrels 1 did big bus ness in spite of a heavy rain storm. A Baggage Check 21; De Wolfe Hopper 24.—ITEM: Louis Fritsch, of Primrose and West and an old Sioux City boy, was presented with an elegant floral horseshoe and entertained at dinner after the performance by his old friends.

MASON CITY—PARKER'S OPERA HOUSE (A. T. Parker, manager): Iowa College Glee Club, under auspices of the High School, 9 to large and appreciative audience. Roberto Martin co. in Faust May 1.

MISSOURI VALLEY—NEW THEATRE (William S. Harmon, manager): Local band concert in connection with kinostrope 5, 10 to good business; audience well pleased. Blamey's Baggage Check 22.

RED OAK—EVANSTON OPERA HOUSE (Clark and Prismann, managers): House dark 18-17.

DECORAH—GRAND OPERA HOUSE (B. B. Mous, manager): Slayton's Jubilee Singers 9 to fair business; good satisfaction. Cap. Reno, magician, with a troupe of trained animals 18.

SONOMA—PAUL'S OPERA HOUSE (O. B. Phipps, manager): Uncle Tom's Cabin 18; Albie Heywood 21; Gordon Repertory co. 19-20.

COUNCIL BLUFFS—DONAHY THEATRE (George N. Bowen, manager): The Thurston Cashman co., presenting Guilty Without Crime and Ten Mile Crossing, 7, 8 to fair business. Madison Square Comedy co. opened week of 11 with A Cheerful Liar to S. E. O. Unity Guild 22; Baggage Check 24.

KOKOMO—OPERA HOUSE: House dark.—ITEM: The Collins and Riva Vanderville co., organized here a short time ago, closed its season at Fort Madison last week after having been out but a few days. Most of the Kokomites here have returned to their homes.

WATERLOO—Brown's OPERA HOUSE (C. F. Brown, manager): Robert's Faust 9 to a small house; scenic features were very good. Iowa College Glee Club 18; White Crook 14.

PARISFIELD—GRAND OPERA HOUSE (Louis Thomas, manager): Andrew's Opera co. 13 in Martha drew a good house and gave an excellent performance.

CRESTON—PATT'S OPERA HOUSE (J. H. Patt, manager): Cochrane-Johnston co. closed a two nights' engagement 10 to fair and satisfied audience. Salter and Martin's U. T. C. 15.

ESTERVILLE—LOGAN'S OPERA HOUSE (A. F. Lough, proprietor): Sanford Lodge co. played Richard III 13 to packed house, giving excellent satisfaction.

KANSAS.

PITTSBURG—OPERA HOUSE (W. W. Bell, manager): Spooher Comedy co. 4-10 to fair houses. Schuman Concert co. 21.

WINFIELD—GRAND OPERA HOUSE (F. B. Myers, manager): House dark.

WICHITA—CRAWFORD GRAND OPERA HOUSE (E. L. Mattingly, manager): The Weston's Comedians in repertory week ending 10 to good business. Louis James and a strong co. in Julius Caesar 9; good performance to good business.

EMPORIA—WHITELEY OPERA HOUSE (F. J. Miller, manager): The Union Spy, by home talent, 7-10; good houses and good performances. Louis James in Spartacus 13.

TOPKA—GRAND OPERA HOUSE (O. T. Crawford, manager): House dark. Margaret Mather 26—CRAWFORD'S OPERA HOUSE (O. T. Crawford, manager): House dark. Lincoln J. Carter's Heart of Chicago 14.

WELLINGTON—WOOD'S OPERA HOUSE (Asa M. Black, manager): The Paiges presented La Belle Marie, Happy Fair and Chimney Corner, Parian Romance, East Lynne, Harvest, Prince of Liars, Violin Maker, and Bush of Forget-Me-Not 5-10; business fair; co. excellent; general satisfaction. The Vi'scopic they carry is new here, and proved a drawing feature. Ladies' Minstrels, under direction of Walter Elia 13.—AUDITORIUM (Charles J. Humphrey, manager): Concert by Canova's Military Band 12.

PT. SCOTT—DAVIDSON THEATRE (Harry E. Erlich, manager): House dark.

AKRANSAS CITY—FIFTH AVENUE OPERA HOUSE (Frank J. Hess, manager): Louis James and co., matinee and evening, 10 to \$100. Louis James appearing as Uncle Tom, and Charlie Brown's Fan-Fan in a tender companion piece. Dore Davies gave a vivid characterization of the thief and Alice Fisher in her wife is equally notable. Annie Singham and Frances Gauet, two beautiful women, and Edward J. Ratcliffe and Ernest Hastings are strong in their respective parts. The familiar Humility played to good business 15, the bicycle club boys, whom they allowed to use it in play. The New South, last season, turning out unusually. Lient. Cranbourne was played acceptably by Ross O'Neal, as Joe Grimes, his many friends here were sorry to learn, is ill with a throat trouble. Phoebe Davies was her usual winsome self as Alice Dunbar, and the rest of the co. was up to Manager Brady's good standard. The horses, hounds, broadsword combat and bomb all went off with zest. E. H. Sothern in An Enemy to the King 17; The Old Home 18; High School Theatricals 21; Sonja's Band 22; Jack and the Beanstalk 23, 24; Under the Polar Star 25 26.—ITEM: Humanity closed season at Hartford 17. So soon as Mr. Grimes recovers rehearsals will begin on the new comedy to be produced this Spring in some New England city, possibly Springfield.

KENTUCKY.

RICHMOND—WHITE-BURN OPERA HOUSE (Joe

HI. HENRY'S MODERN MINSTRELS

Park Theatre, Brooklyn, week April 19.

Amphion, Brooklyn, week April 26.

NOW BOOKING FOR NEXT SEASON.

consequently the attendance was very unsatisfactory. *Reeves's Hands Across the Sea* 15-17; *Zero* 19-21; *Olympia Burlesque* 23-24. —*ITSMAN*: Manager Bunting contemplates an early closing of his house, and manager Fay will end the season May 8.—*Whitney Allen*, ahead of *Buffalo Bill*, is in town hustling.—*Deleau J. Potter*, reader and impersonator, entertained 8.—*T. V. Thomas*, a one-time manager of Music Hall made a call here 10 in the interests of the Stratton co.—*The Philharmonic Club*, assisted by the Boston Symphony Orchestra, gave a well attended concert 15. *Caroline Gardner Clarke*, William H. Kennedy, Thomas E. Johnson and Mrs. H. S. Sawyer were the soloists.

CHARLES A. COURT.

WORCESTER.—**THEATRE** (James F. Rock, manager): The Whitney Opera co. in Rob Roy entertained a good handful of music lovers.—*Charlotte De Lade* sang the part of Janet for the first time and gave an unaffected and dainty portrayal, though lacking vivacity at times. *Sal Smith* Russell had a crowded house matinee and evening 10 & *Bachelor's Romance*; *Under the Polar Star* turned people away 12, 13; *The Girl I Left Behind Me* 19-21.—*LORRAINE'S OPERA HOUSE* (Alb. T. Wilson, manager): The Showman did good business 15-17; everybody liked the play; *Trilby* 19-21. *The German Girl* 25-May 1.—*FRANCY STRETCH* (Grace, manager): *Dark* 15-17.

ITSMAN: This house opens 19 for the remainder of the season, with a stock on. The patronage of ladies and children will be especially catered for. Late successions issued on royalty will be presented at popular prices, and vaudeville will be given between the acts. The opening play will be *The Robinsons*, and the presenting company includes Justin Paige, Charles E. Harris, De W. Reed, Charles Morton, J. S. Kite, Vivian Edie, Marie Scott, Sydney Blakely, Jessie Harris—Marie Laurence, prima donna of the Wata Open co., is spending a week at her house in this city. This is her vacation on the stage, as early in the Fall she marries C. S. Lockwood, a New York broker and retires to private life.

WESTFIELD.—**OPERA HOUSE** (A. H. Furukawa, manager): Ed. Ross's *Excisior* 8; to fair business; very satisfactory performance.

SHRECKTON.—**CITY THEATRE** (W. R. Cross, manager): William A. Brady's co. presented *Under the Polar Star* to fair audiences 8-10. *George Marion*, W. S. Hart and Agnes Ross Lane did good work. *Humility*, another of Brady's attractions, was well shaped and pleased a fair house 11. *Pauline Davies and Eddie O'Neill* (the latter taking Joseph Grinnan's place in the cast) made hits and received a double critical call at the end of the fourth act. *The Sages*, hypnotists, 15-17; *Watson* 20-25-May 1.—*ITSMAN*: Manager W. R. Cross has removed two rows of seats on the center aisle, making it much easier seating and emptying the house.

WELYKE.—**OPERA HOUSE** (W. E. Kendall, manager): *Watson* 20-25-May 1; fair house; meritorious performance. *O'Dowd's Neighbors* 6; large audience enjoyed continuous laughter at antics of *Mark Murphy* and a strong co. *Paul's Bachelor* 15 to deservedly poor business. *My Friend from India* 15 to unsuccessfully small attendance. The comedies and co. are worthy of praise. *Humility* 16, splendid performance; light audience.—*THE EMPEROR* (T. F. Murray, manager): *Carleton-Lakeview-Tolman* co. good business; co. and repertoire strong.

WILFORD.—**MUSIC HALL** (H. E. Morgan, manager): *Murray and Mack* in *Plaza's Courtship* booked for 19 canceled on account of illness in Mr. Murphy's family. *A Temperance Town* 5.

WALTHAM.—**PARK THEATRE** (Edward Devaughn, manager): Peter F. Baker co. in repertory, presenting *Carrie Lane and The Bachelor* 8-10 and giving excellent satisfaction to fair business. *Humility*, magnificient, 21; *My Temperance Town* May 2.

LEEDSISTER.—**TOWN HALL AND OPERA HOUSE** (G. E. S. Adams, manager): Rob Roy was sung by a concert on 8; fair audience.

PITTSFIELD.—**WATSON'S OPERA HOUSE** (Stephen Beckett, manager): *Ethel Tucker* followed week of 5 to big business; co. gave very satisfactory performances. *Donald and Gwendolyn in My Friend from India* 14; small business; pleasing performance. Andrew Mack in *Wylie Arrow* 22.

PITTSFIELD.—**ACADEMY OF MUSIC** (Maurice Callahan, manager): Guy Brothers' Minstrels did light business; Wallace Bruce lectures 16; *The Rivals* will be presented by a local cast 22.

TAUNTON.—**THEATRE** (R. A. Harrington, manager): *Humility* 8; good house; excellent performance. *Mr. Potter of Texas* 15 to fair audience; good satisfaction; *Ethel Tucker* 15-17 to only fair business.

NEW BEDFORD.—**THEATRE** (William S. Cross, manager): William A. Brady's co. in *Humility* 12; fair audience; co. good; gene al satisfaction.—*ITSMAN*: *Adelie Miller*, treasurer, will have a benefit May 5 with *A Temperance Town* on the boards. *Paul's Bachelor* 15.

GREENFIELD.—**OPERA HOUSE** (H. J. Lawler, manager): W. D. Devaughn's lecture 18 to large and well-pleased audience. *Sousa's Band* 22.

TURNER'S PALLS.—**COLES OPERA HOUSE** (Fred Cole, manager): *Myra Collins*' Dramatic co. in repertory at popular prices 15-17 to fair business. Grand Band Concert 20.

SALEM.—**MACHANIE HALL** (Andrews, Morrison and Johnson, managers): Charles H. Yale's *Twelve Temptations* on 8; highly pleased a fair audience; *Reeves and Elliott*, acrobats, could not be excelled.

MARLBORO.—**THEATRE** (F. W. Riley, manager): *The Sages* 5 gave very satisfactory entertainments to small audiences. Highland Club Minstrels 10.

Lynn.—**THEATRE** (Dodge and Harrison, managers): Yale's *Twelve Temptations* 8, 10; satisfactory performances to good house. *The Two Little Vixens* 12 to medium business. *Donald and Gwendolyn in My Friend from India* 17. *Watson* Open co. return week of 19.—*MUSIC HALL* (Dodge and Harrison, manager): Harry W. Sennett's *Exhibition* co. 12-14 pleased fair houses.—*ITSMAN*: The *Watson* Open co. rented here Hoy Week.—Manager Frank G. Harrison, who is a Lynn man, reports big business.

LAWRENCE.—**OPERA HOUSE** (A. L. Grant, manager): *Sawtelle's* Dramatic co. closed a two week's engagement 10, business poor. Charles H. Yale's *Twelve Temptations* gave a pleasing performance to a good house 12.—*Whitney* Open co. 15 *My Friend from India* 16; *Old Homestead* 20. *The Bachelor* 16. *The Sages* May 8-10; *Sousa's Band* 10.—*THE STUDS* (Gordon and Simmons, managers): *Reeves's Hands Across the Sea* 8-10; satisfactory performance to good business. *Cabell's Imperial Minstrels* 10-20.—*THE HALL* (Mrs. Gen. Tom Thumb's co. drew poorly 8-10.

FALL RIVER.—**ACADEMY OF MUSIC** (William J. Wiley, manager): *Fool's Gold*, a comic opera, was presented by members of the Pi Kappa Society of Harvard College to the enjoyment of a small audience. *Humility* with Ross O'Neal and Pauline Davis in the leading parts attracted a large house 10. *The Sages* opened a week's engagement 12 and furnished a very fancy entertainment to fairly good business. *Under the Pole* 12-13. *ITSMAN* 13-14; *My Friend from India* 15.—*RICH'S THEATRE* (A. E. Rich, manager): *White Creek* Burlesque 8-10; fair business. *Devotion* After Dark 12-14 had poor houses. *Weber's Olympia* 19-21; *Zero* 22-23; *Wood Sirens* Burlesque co. 20-21. *An Arabian Night* 29-31.

NOTRTHAMPTON.—**ACADEMY OF MUSIC** (William H. Todd, manager): Hoyt's *A Temperance Town* 17; Andrew Mack in *Myles Arrow* 19.

SOUTH FRAMINGHAM.—**ELMWOOD OPERA HOUSE** (W. H. Trowbridge, manager): Two Johns 15 to a well pleased audience; business good. *Guy Brothers Minstrels* 20.

MICHIGAN.

GOLDWATER.—**THEATRE'S OPERA HOUSE** (John T. Jackson, manager): *Light Guard Band* 7; satisfactory concert to medium business. *Lemire's Cinematograph* 15-16; *Elijah R. Spencer* booked for 20 has closed.

PORT HURON.—**CITY OPERA HOUSE** (L. T. Bennett, manager): Lewis Morrison in *Faust* to good audience March 21. *The Whitney Opera co.* in *Brise Bora* to the largest and most enthusiastic house of season 2. *Byrne Brothers* in 8 *Bells* to good business 18.

SAULT STE. MARIE.—**SEE OPERA HOUSE** (H. G. Grindstaff, manager): *The Cortely Morgan* co. 4 to sit to no business, presenting *Adventures, Little Sweetheart, Wanted, a Wife, East Lynne, Fun on the Farm, and T. C. C.* *ITSMAN*: This co. is producing *Jane* under the name of *Wanted, a Wife*.

LUDINGTON.—**OPERA HOUSE** (U. S. Grant, manager): *Friars' Popular People* billed for 15-17 canceled.

GRAND RAPIDS.—**POWERS** (J. W. Spencer, manager): *De Wolf Hopper* and his company elicited two glorious performances of *El Capitan* 7, 8 before large and enthusiastic audiences. Mr. Zonne's music is very catchy while the work of Edna Wallace Hooper and Ni-Na Rivers was especially good. *Shore Acres* 10-17; *Keller* 20, 21; *W. H. Crane* 22.—**GRAND** (O. Stair, manager): *Hill's Select Players* in a repertoire including *Three Black Masks, Only a Woman's Heart, and Rip Van Winkle* entertained fair audiences week of 18. The moving pictures produced by the Cinematograph were clever. *Flynn and Sheridan's Big Sensation* 18-19.

BAGHAW.—**ACADEMY OF MUSIC** (J. H. Davidson, manager): *Hermann III* 5 drew a fair house and gave a splendid entertainment. *Brothers Byrne* in 8 *Bells* to a large audience, and *St. R.* was at a premium; great satisfaction and tremendous enthusiasm. *Shore Acres* 20.

BATTLE CREEK.—**HAMILTON'S OPERA HOUSE** (E. R. Smith, manager): *Shore Acres* 15 to large house; highly pleased. *Eggers and Owen's Animatograph* 19 to a week.

MUSKEGON.—**OPERA HOUSE** (F. L. Reynolds, manager): *Columbus Comedy* co. week of 6 to good business. *Shore Acres* 16; *Vivian and Japanese Troupe* week of 12; *W. H. Crane* 25.

FLINT.—**STORY'S OPERA HOUSE** (Stone and Thayer, manager): *Byrne Brothers* in 8 *Bells* 9 to fair house.—**THAYER'S OPERA HOUSE** (Stone and Thayer, manager): *De Wolf Hopper* in *El Capitan* 9 to a 1,000 house, and *S. R.* was at a premium; great satisfaction and enthusiasm. *Shore Acres* 20.

BAY CITY.—**WATSON'S OPERA HOUSE** (A. E. David, manager): 8 *Bells* to a large and well pleased house. *De Wolf Hopper* and his excellent co. in *El Capitan* 10 to one of the largest and most enthusiastic audiences of the year. *El Capitan* is probably the best house ever run here and the audience showed their admiration by twice calling upon *Hopper* for speeches which were given. The star was also supported by *Nellie Bergen* and *Edna Wallace Hooper*.

KALAMAZOO.—**ACADEMY OF MUSIC** (R. S. Bush, manager): *Hermann III* 8 gave a pleasing entertainment to a very enthusiastic audience. A beautiful feature of the entertainment was the five dances given by *Adelaide Herrmann*. *Shore Acres* 21.—**GRAND OPERA HOUSE** (W. H. Powers, manager): *Hill's Select Players* closed week of 10 to fair business. Mr. Hill is a good actor and well supported. *Charles Kirby* received several encores in his popular songs.

ADRIAN.—**NEW CROCKETT**.—**OPERA HOUSE** (C. D. Hardy, manager): *Josie Mac Hall* in repertory 19-20.

SHENANDOAH.—**TURNER OPERA HOUSE** (Henry D. Smith, manager): *Eddie Raymond* co. 21. *House Jack* 25-May 1.

LANSING.—**BAIRD'S OPERA HOUSE** (James J. Baird, manager): *James A. Herne's Shore Acres* produced by H. C. Miner's excellent co. was seen by a crowded house 14. Other People's Money 21.

MINNESOTA.

ST. PETER.—**NEW GRAND OPERA HOUSE** (Foley and Hale, manager): House dark.

MANKATO.—**THEATRE** (Jack Hoffer, manager): Merchant of Venice 10 to S. R. O. *Edison's Vitoscope* 10; *John Griffi* in *Richard III* 11; *Prodigal Father* 12; *Mack Walker* on 20; *Roberts' Pant* May 4; *Railroad Ticket* 8.—*ITSMAN*: Manager Hoffer has all these attractions booked for his entire circuit.

CROCKETT.—**GRAND OPERA HOUSE** (T. H. Bjork, manager): *John Griffi* in *Faust* 11.

STILLWATER.—**GRAND OPERA HOUSE** (E. W. Dure, manager): *W. D. Campbell Dramatic* co. to good business.

NEW YORK.—**WATSON'S THEATRE** (C. W. McLean, manager): *Scalp's Metropolitan Concert* on 9 had a fair audience; performance excellent.

WATKINSVILLE.—**GRAND OPERA HOUSE** (John M. Martin, manager): *De Wolf Hopper* in *El Capitan* 10 to a large audience; performance excellent.

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THE FOREIGN STAGE

GAWAIN'S GOSPI.

American Plays—Stripped by the Light of the Moon—Attacks on Critics.

(Special Correspondence of The Mirror.)

LONDON, April 10, 1897.

We have had rather a mixed theatrical week. What productions we have had have been of a somewhat American stripe, and have lured us into the suburbs to sample them. There have



FRANKLIN D'LEAVY.

been also alarms and excursions of divers kinds, and all of a most disturbing character. Libel and divorce suits have loomed large in both theatrical and fine art circles. Moreover, another player has maltreated another dramatic critic for notices rendered. Altogether, we have not quite known whether we were on our heads or our heels—and to tell you the honest, simple, straightforward, manly, beautiful, and undutiful truth, we have not much cared which side up we were.

The theatrical libel action of the week has been that brought by Ellen Terry's sister, Marion, one of our best pathetic actresses, against the *St. James's Budget* for having not only stated that she was about to quit the stage, but that she was also about to espouse her deceased sister Florence's husband. Marion proved that she was not only not going to leave the stage, but also that she never had any intention of marrying her brother-in-law. She had merely been to look after her sister's children when they were left motherless. Also, she showed that the allegation that she was about to abandon her profession had entailed upon her a good deal of financial loss, especially as regarded a big American engagement which had been offered her, and had since been withdrawn. The jury decided in the not unusually aggrieved Marion's favor, and sent her away with five hundred pounds' worth of solace.

The latest pugilistic attack upon a dramatic critic was made by a minor music-hall singer named George Lashwood, who is not without ability, tempered with self-consciousness. The attacker complained of the attacked's notice of him, but was promptly haled before the "Beak" (Anglice, the magistrate) and was also promptly fined, which will, it is hoped, make his read his notices in future with less ebullition of temper. Really, something will have to be done with these stage players, their acute sensitiveness is becoming very serious. They will swallow, with the utmost gusto, any amount of the most besmirching gush, but should a critic dare to hint that the curl of an actor's moustache or the turn of an actress's coiffure leaves something to be desired, then let that wicked critic look out for "qualms"! Of course, your American stage players are not all like this. Happy America!

And now to add to our woes, lo and behold! not only is another version of *The Sorrows of Satan* booked to appear at the new Shakespeare Theatre hard by Clapham Junction next week but also (oh, horror!) we are threatened with a new dose of *Itsem!* The threateners in this connection are a body calling themselves the New Century Theatre Association. Among those concerned are that fine actress, Elizabeth Robins, who seems to love these Ibscene plays; William Archer, who gushingly raves over them; H. W. Mansingh, editor of the *Daiy Chronicle*; George Frampton, A. R. A., who is described as Hon. Art Adviser; the Hon. Norman Grosvenor, and Sir Frederick Pollock, who are Hon. Auditors. One keen stroke of humor is, however, associated with this conspiracy to produce the Norwegian (or sombre) Drama, namely, the statement that the associates do not intend to exploit any "fada." Ha! Ha! No fada, forsooth! Isn't the whole idea a fad of the faddist descrip-

The only new plays we have had this week are a new and poor version of Goidon's *La Locandiera*, produced at Kilburn on Monday under the names of The Hostess, with Irene Vanbrugh in the character of late made famous by Eleonora Duse. Skipped by the Light of the Moon is at the Metropole, Camberwell, and Captain Fritz at the Lyric, Hammersmith. Our Hostess, being spoiled by having its scene and characters made English, and by being served up with poor dialogue, can be at once dismissed.

Skipped by the Light of the Moon, which seems to have had a good run in your land and in Australia, has been touring in our provinces since last August, and its appearance this week at the Metropole was its debut in London. The book of G. R. Sims is a skilful adaptation of that immensely popular but eccentric playwright-novelist-journalist's old time farcical comedy, *The Gay City*, plus the now prevalent variety turns. It has far more plot and reason of existence than most of the modern musical plays, which are doubtless so called because they are not too musical and seldom contain any play. George Walton, the original tourer of this piece in various parts of the habitable globe, is funny both in acting and acrobating as one of two husbands who skip to Brighton for a spree, after having told their wives they are off to a missionary meeting in the Isle of Wight. The other peasant Benedict, a light rather than a low comedy character, is drolly played by a bright young actor named Frank Lacy. One of the biggest hits in the piece is, as on the first English

production at Reading, made by your native comedian, John F. Harrell, whose impersonation of P. C. Garnett McElroy, a kind of Irish One of the Finest, evokes incessant laughter.

Captain Fritz, which Charles Arnold, whom you know, produced at the Lyric, Hammersmith, this week, is a revised version by our Harry Hamilton of your Lester Wallack's play, *Rosedale*, and it has been announced as the play's first production in London. This is not strictly accurate; Arnold himself made an English adaptation of the piece some four years ago and produced it under its original name at the Parkgate, which is our now northern suburb on the stage. There is no need for me to recapitulate the plot and incidents of a piece so well known to American playgoers. It is enough to say that it proved very entertaining, albeit five acts are at least two too many for this class of work. As before in England, Arnold acted and sang well as the supposed German naval officer, Captain Fritz; and also, as before, D. & Fredric was bright and pleasant, if occasionally too self-conscious, as the heroine.

The American invasion of our theatres continues to grow apace. On Monday, at the Criterion Theatre, we are to see *The County Fair*, from which we expect much; *Lost, Strayed or Found* is due at the Duke of York's on next Saturday; *Secret Service* is booked to appear, with Gillette company, at the Adelphi on May 17 for one month certainly, but the Gatti, who runs this house and the Vaudeville, will apparently not require your new play, *Never Again*, at the last-named house this year, so strong is your other American-made adaptation, *A Night Owl*, formerly *The Gay Parrot*, going. I do not know if Charles Frohman is aware of it or not, but we have already had in this country a play called *Never Again*; it is some twenty-five years of age.

And now we are all eagerly awaiting the production of *Madame Sans Gêne* at the Lyceum to-night. From what I have seen of the preparations for this play, and judging from the way the first dress rehearsal went last night, it is going to be the very biggest and most gorgeous production that ever our Irving has given us, and I predict that he and Ellen Terry are going to score profoundly as Napoleon and Madame. Sir Henry's make up for Nap. is wonderfully realistic and a perfect diorama. When you see him in the part, as you doubtless will anon, you will wonder how this not at all short, nor plump, actor, can have arranged to become the small statured, obese, and bullet-headed Napoleon.

Clement Scott, the eminent *Daily Telegraph* dramatic critic, who, as I informed you some time ago, has been specially retained at a big salary to dramatically criticize for the *D. T.* exclusively, appears to be extra busy of late. In the first place he has been writing new patriotic songs for our chief variety theatres; secondly, he is understood to be preparing a stiff and straightforward-shoulder rejoinder to a bitter attack made upon him in the current number of that miniature magazine, *To-morrow*, by another certain well-known journalist, who calls himself, for the nonce, "Stanley Jones." This latter gent has, for some months, written in this magazine sundry "very nasty" things about our leading actors and actresses—things remarkable rather for vivacity than veracity. It must be confessed, however, that the so-called "Stanley Jones" wields a very trenchant pen, which mostly hath a rapier-like touch, but which in the attack upon Scott takes rather a scilleigh form. The said Clement has also just republished, in pleasing book form, his very varied and deeply interesting series of theatrical, literary, and Bohemian articles, which he recently contributed to the *Whitethorn Review*. This little volume of numerous and pathetic reminiscences is entitled "The Wheel of Life," and is a handy booklet to have in the house, on whichever side of the Atlantic that house may be.

The Alchemist, which we recently sampled, is the daring medieval work of a young prompter named Omond Shillingford, at twenty-three. It has no connection with Balzac's tremendous story of the same name; nor, barring Elizabethean eccentricities of language, has it any affinity with the same-titled play by Rare Ben Jonson. It has some resemblance to the Rev. Dean Millman's early nineteenth century tragedy, *Fazio*, but not much—although, as a matter of fact, the youthful tragedian derived some inspiration from the same continental play which served the Dean for the basis of his tragedy. Moreover, the young tragedy-writer has a strong sense of humor of which the otherwise worthy Dean had never a particle.

The piece was played by the Haymarket company. Winifred Emery, as a daunted young wife who stabbed her father because she in her delirium thought that he had stolen her recently dead baby, made a great hit. Robert Warling scored whenever the character permitted him to crete the old man's body under the domestic hearthstone and is subsequently denounced by the wife as the real murderer, and is condemned to be broken on the wheel, but isn't. He and his wife subsequently die together by cold poison, after a most powerful and thrilling situation—really a most promising play.

Wilson B. Brett has confessed to me that he is engaged upon a new scriptural drama, written around that wonderful theme, *The Prodigal Son*. Our Wilson's confession in this connection came in this wise. The present writer chanced to hint that it seemed strange to him that Brett or some such advocate of the new "religious" drama had not thought of penning a play upon the Prodigal Son parable, such a play as present writer had seen in his early youth, and has never since forgotten, though apparently many a dramatic chronicler has either forgotten the play or had never seen or read it. The play in question was Azazel the Prodigal, written nearly fifty years ago by the "blood-and-thunder" melodramatist, Fitzbill, and produced at Drury Lane with the late veteran tragedian, James Anderson, in the name part.

N. B.—I chanced to see a revival of this stirring drama at the aforesaid Sadler's Wells some thirty years ago, when the prodigal hero was played by that once fine actress, Miss Marriott, whom many a playgoer and player now in America will doubtless remember. The villainous tempter of the hero was, I remember, enacted by the late J. L. Warner, a clever actor, son of the great actress, Mrs. Warner, and the first husband of Marston Leigh, afterward Mrs. James Cardew, who died in America only a few weeks ago. Young Warner had one marked peculiarity; he was terribly short-sighted, and always played in an eye-glass. This did not matter so much in modern characters, but it was wont to seem somewhat disturbing in such parts as the aforesaid Babylonian tempter, and especially so in the character of grand old Virginian's daughter's bold, bad betrayer, Appius Claudius. The photo this week is of Franklin McLeay as Judah in *The Daughters of Babylon*, recently taken off.

GAWAIN.

(Special Correspondence of The Mirror.)

HONOLULU TOPICS.

(Special Correspondence of The Mirror.)

HONOLULU, H. I., April 1.

D. M. Bristol and his trained horses arrived

here on March 11. As the Opera House was not obtainable they were forced to erect a pavilion which seated about a thousand persons.

On the first night, March 14, when the curtain rose there was not even standing room, and had not the police prevented hundreds from climbing on the boxes it is doubtful if the building would have stood the strain. As it was, many on discovering the condition of things returned home. Professor Bristol was unfortunate in having his pet here. "Wipe," take sick on board the steamer, and although the best of treatment was given to her, "wore," the horse died. During the second week of the engagement the family of Imperial Japanese Acrobats worked in conjunction with him. He will leave here on April 6 for Australia.

The steamer *Australia*, which arrived on March 20, brought the Flying Jordan company. They will open to-morrow night at the Opera House. The indications are that they will do an excellent business. They will have here on the same calendar as the Bristol show.

C. L. CLEARY.

PARISIAN DRAMATIC TOPICS.

(Special Correspondence of The Mirror.)

PARIS, April 2, 1897.

With the leaves and birds and other novelties of Spring in Paris have come a series of revivals of light comedies. One of the first of these to appear was a merry little play at the *Music-Plaisir* in the Boulevard de Strasbourg. It is called *La Cantilier*, and was originally produced sixteen years ago as a v.-a-farce. It may be properly called an *opéra-comique*, however, as it has about twenty musical numbers. The music, some of which is new being sung and whistled on the boulevards, is by M. Paquin, etc. The action takes place in a garrisoned town and deals in an amusing way with the efforts of a gay Loucheur, Jean Rastagné, to win the affections of Violaine Sablon, a model wife of a sergeant of the garrison. Contrary to the general rule in French comedies the Loucheur is unscrupulous in his quest, and after heartburnings and jealousy the curtain falls upon a scene of picturesquely booths and tents and mountebanks in which suspicious have proved groundless and virtue triumphant. The *opéra* has practically no plot; its success is due to its music, which is very captivating.

Another production of very light texture, which depends for success not upon a plot, but upon clever dialogue and drollery, is *La Carrrière*, a comedy in four acts which has been mounting large audiences at the *Gymnase*. The author is Abel Hermant who wrote, as his first dramatic effort, a poor play called *La Mante*, a year ago, and is now favoring one of the Paris new opera with a series of sketches of an American millionaire and his family which are supposed to be very biting and sarcastic. The new comedy is full of subtle irony, and ridicules the diplomatic service. The theme, as usual, is marital caption.

Le Femmes de Japhet, a vaudeville operetta, first produced six or seven years ago, has been revived at the *Edomard*, and proves to be an amusing and fresh in spirit as ever. The first scene is laid in Salt Lake City, whence Japhet Salleau has migrated after dissipating his fortune on the boulevards. In Salt Lake he has changed his name to Japhet Patterson, and has married a stout widow, Deborah, and is in charge of a prosperous canning meat factory which she owns. He takes very kindly to the Mormon idea of marriage, and before long has acquired, in addition to Deborah, eleven better halves whom, by the use of much tact, he keeps on fairly good terms with each other. His only trouble is with his last acquisition, Arabella, who is a trifle wild. But at last Japhet feels that he needs a rest, and so takes a little run over to Paris, who, e, by the way, he expects to inherit a huge fortune from his uncle, upon the condition, however, that he does not marry. The uncle's wife has behaved scandalously, and his desire to save his nephew from unhappiness at the hands of some frail woman.

Arabella suspects that Japhet has gone to Paris for a sprig. She communicates her belief to the other eleven, and they immediately determine to follow their spouse to the gay capital. In due time they arrive, and put up at a hotel of questionable character, in which they are arrested as cocottes, and are taken before the commissary, who is no other than Japhet's uncle. He, moreover, recognizes Arabella as his former wife, who has deceived him so easily. Another former husband of hers, a tenor, happens to drop in, and at last Japhet arrives. The situation, as may be imagined, is very amusing. The uncle, in whose bosom tender memories are awakened, takes Arabella to his heart again. The other ten find suitable husbands, and Deborah, the oldest and stoutest, is alone left to Japhet. The farce is interspersed with chattering music, and the laughter is incessant.

Monte Carlo has been recently favored with a musical treat in the form of a new opera, *Molins*, by Isidore De Lora, the composer of *Any Robart*. The libretto, by Louis Gallet, tells a strongly dramatic story of the romantic tribulations of an Irish girl, Molins, at the beginning of the eighteenth century when the French army was attempting to invade Ireland. Many of the airs savor of Hibernian soil. The interpretation is brilliant. Gemma Bellincioni, a dramatic soprano of remarkable power, who is comparatively unknown in France, but has a high reputation in Italy, sang the title-role with great success, and received excellent support from MM. Van Dyck, Maurel, Bouvet and others.

When the three act comedy, *Le Parfum*, was first produced, about nine years ago, it had a phenomenally long run, and now, at *Palais Royal*, it is duplicating its former success. The dialogue is witty and the situations are worked up with much cleverness and technical skill. The theme itself is much too suggestive for dramatic treatment in English or even an outline description. It is sufficient to say that the intrigue depends upon several persons getting into the wrong sleeping apartments. *Le Parfum* has followed *Madame Bovary*, which has been taken off the boards after less than a month of life.

A clever little one-act comedy called *Scène de Nuit* is presented with *Le Parfum*. It tells of a banker who has met a charmer at a ball and, after ward at a cafe, dispatches a note to his wife informing her that the meeting which he is supposed to be attending will probably sit most of the night, and another note to a friend asking him and his amrita, a singer, to join his party. The notes get into the wrong envelopes and the wife thinks she has been invited to a little supper. The lady meanwhile has removed her mask and proves to be very ugly. The friend comes and she proves to be his aunt. She is enraged, moreover, because the banker has not carried the flirtation as far as she had hoped, and she commands her nephew, who expects to inherit a substantial legacy from her, to call him out for a duel. At this point the banker's wife arrives. There are further complications which, however, are soon straightened out and everybody is happy.

Rodolphe Salls, the founder and proprietor of the famous *Chat Noir*, who recently died, was

undoubtedly one of the best known and most picturesque characters in Paris. No stranger felt that he had seen the city until he had paid a visit to *Salls* and the *Chat Noir* crowded at the *Chat Noir*. Many persons of distinction have been to the cafe and *Salls* has succeeded in impressing most of them with the idea that he was a great wit. But as a matter of fact, he was more or less of a braggart in this respect. It is said that *Salls*, who if no, a wit was without doubt a clever man, had a frequenter of the place write big speeches and jokes for him, which he committed to memory and for which he paid for in food and cheer. In the *Chat Noir* *Salls* had the only Parisian theatre which proved a success with more or less men-folks. The *Chat Noir* gave rise to a brilliant literary circle and a light and cynical school of literature which has left its mark on French letters generally.

L. A. H.

AUSTRALIAN DRAMATIC MATTERS.

(Special Correspondence of The Mirror.)

SYDNEY, N. S. W., March 15.

The success which from the outset attended the firm's Sydney production of *Motas* by J. C. Williamson and Bertie Boyle, must be very gratifying to Williamson and Musgrave. Undoubtedly it is the finest spectacular effort the Australian stage has yet contained, both in mounting and dressing. The interest, however, does not even approach, and the success is due to the excellent singing only. The scene of the extravaganza is laid in ancient Egypt and deals with the wanderings of a Cook's personally conducted tourist party, who, having partaken of the sacred apple of Memphis, are forthwith carried back to the time of the Pharaohs. The company is a strong one, including as it does, G. George Lewis, Marjorie Heath, Juliette Wray, Florence Young, May Pilkett, P. Battwest, and the pocket comedian, Dick Galloper. R. G. Kenne does several songs in the variety part of the show.

Florence Young, who has married a wealthy Englishman, R. C. Rivington, will go to England next month, and the Australian stage thereby loses its best principal boy.

Dick Kenne's will return to the States by the next boat, and Will R. Barnes, the costume designer, whose work has proved so effective in *A Milk White Flag*, Djin Djin, and *Mistes* will accompany him.

C. S. Westcott's *Silver King* revival at Her Majesty's was in every way a success. Scott Ingalls as Wilfred Dovier came in for unqualified praise. Westcott's season is now being continued at the Royal, where his bill has so far contained *Sheil We Forgive Her* and a revival of *The Shamrock* and *Rose*. Carl Ward has left this company, and I hear he has commenced several new plays in the variety part of the local playwright.

George Rignold, after a highly prosperous season at the Victoria Theatre, Newcastle, last week for New Zealand. His company includes Fausto Reynolds, Frank Hockenberry, Harry Diver, and Miss Hughes. Henry V. is to be the opening piece, and his repertoire includes *Tommy Atkins*, *Cheer*, *Boys' Cheer*, and *The Lights of London*.

Frank Thornton's fourth Australian tour is proving a huge success. After a prosperous season in Melbourne, he opened at the Sydney Criterion with *The Strange Adventures of Miss Brown*, which ran strong for six weeks. On Saturday *The Bookmaker* was put up, and, judging from its first night reception, it promises to run its predecessor close for popular favor. Scott Ingalls joined the company for the last play, and appears to advantage as Lord Maitland.

Henry Bracy's newly formed comic and English opera company have been appearing at the Lyceum in *A Beggar Student*. The personnel of the company includes John G. Forde, Mabel Darley, Mrs. H. Bracy, Sydney Ruffo, and Nina Osborne. The chorus and mounting are excellent, and despite severe competition and the season of Lent a very fair tone of business prevails.

Harrick-Rickards' two music halls, the Palace and Tivoli, continue to give their patrons very strong bills. Charles Godfrey has returned from Melbourne and does a turn at each hall. Alf Bellman, Lottie Moore, Chirgwin, and Hennie Patie, at present at the Palace, will go over to Rickards' Melbourne house at the end of the present week. When Rickards returns from England the Palace is to be confined exclusively to burlesque and the Tivoli to variety business. Rickards has offered the Bellmans an engagement for his first burlesque, but it is uncertain whether they will close. They hope to return to America via the East and Europe. During their stay in Sydney their turns at the Palace have been vastly appreciated.

Emily Soldene will return to America by today's *Princo* boat. Scott Ingalls and his wife, Yda Hamilton, who came over here with Mrs

TELEGRAPHIC NEWS

CHICAGO.

The Geisha and John Hare Will Receive "Biff" Hall's Professional Chat.

(Special to The Mirror.)

Chicago, April 18.

While I am an American to the backbone, there are times when I am impressed with the superiority of our English cousins in certain kinds of stage business. This was impressed upon me, for instance, when I heard The Geisha, at the Columbia the other night, for the first time. My optimistic friend, E. Evangeline Rice, had a laugh at the idea of putting up choruses that are due to "look up," but when he, even he, reaches the male end of a chorus, he falls down lamentably. Right here is where the English people beat him. Queen Victoria seems to raise a crop of swagger young fellows who are gaudy and who do not fall over their own three-dollar shoes. They look and act like gaudy men, and that is more than I can conveniently say for American circus men. The bright young Englishmen are the life of The Geisha. Of course Dorothy Martin is clever, and her excellent singing helps to dispel the idea that she is a trifle too matronly for the role of O'Malley. See, and Louise Paulin agreeably recall the old opera days gone by. But "the boys" make the hit with me in The Geisha. They are hearty and gaudy. And The Geisha is one of the few entertainments recently seen here that is really worth a dollar and a half. Violet Floyd is worth a dollar, too, too. She's a little Cockney dream and the only fancy Englishwoman I have seen since Florence Gerard (Mrs. Abbott). And our old friend Marcus Smith! Why didn't come one tell him long ago that he was a carriage? It would have been many in his lifetime. So, too, is fancy as the eccentric Chapman, and, all in all, the Daly show is a winner here. It has had great humor, and its second week bids fair to rival its first. Margaret Mather follows in C. on line.

I will once more wear the Union Jack in the interest of John Hare, who is delighting large audiences at Hooley's. He made many new friends in The Hooley House, and when he appeared Thursday night at Eccles, in Cato, we capitulated. His performance was a wonder. Tonight he opened his second and last week with his delightful impersonation of Benjamin Goldsmith in A Pair of Spectacles, together with a new one-act play, called When George the Fourth was King. During the week Cato will be repeated, and another short play, Six Persons, by J. Zangwill, will be seen for the first time here. On Wednesday week Mr. Hare and his company will sail for England.

Mr. S. Brothman has made a decided hit at the Grand Opera House in George Broadhurst's comedy, The Spectator, which opened upon its second and last week here last evening. The star is well supported.

The old "leggers" are still coming to us in vaudeville. At Hopkins's this week, where the stock company is giving Uncle Tom's Cabin, Eugene O'Farrell is presenting McKee Rankin's hit, After the French Ball. At the Schiller Jerome Yennas and Bobby Gaynor are entertaining; Mattie Vickery is at the Haymarket, and Billy Emerson is at the new Galley.

The Lilliputians are always a great card here, and at McKee's they are doing a great business. Their second week opened last night, and The Merry Tramps had a big house.

This is the last week of the great Ringling Brothers' show at Tattersall's, and large crowds are enjoying the first circus of the season. Next week they go under the big tent. We have never seen a better circus here.

On next Thursday afternoon, at McVicker's, that splendid institution, the Actors' Fund, will benefit. Seabrook, the Lilliputians, John Hare, and The Geisha people will appear, as well as the ever-ready volunteers from the vaudeville houses.

McKee Rankin and that that splendid actress, Nance O'Neill, had two big houses yesterday at the Alhambra in the interesting play, True to Life.

Over at the Lincoln yesterday the North-Siders were entertained by Too Much Johnson, while the East-Siders crowded the Academy of Music to see Joseph J. Dowling in Nobody's Child.

Our old friend, John Drew, will follow Mr. Hare at Hooley's opening there on April 25 in Rosamond, which we have not seen here as yet.

On June 7 Manager Kohl is to put on light opera at popular prices at the Chicago Opera House, the McCull Opera company being the card. Milton Aborn, Stanley Felch, Louise Joyce, Christine Blessing and Robert Durbin will sing and William Francis will be director.

My friend, "Punch" Wheeler, the long jumper, is now heard from in New York. He has a map of his road on the back of his card and he writes me: "Peter Daly and Charlie Ross looked at this map and Daly said it was a great scheme as it made the jumps look shorter. Ross asked me if the fare was the same as on larger maps." Under another date Mr. Wheeler writes as follows: "A friend of ours here has opened a second-hand florist shop and sells bouquets to dudes at cut rates. He has several good night men, who pick them out of graveyards."

P. J. Shanley, otherwise "Symphony Jones," of Lowell, Mass., sends the name of Dot Beauch for the soufflé album. It is entitled to a place.

These are pretty hard times. I had a letter from an agent the other day who is trying to beat an accident insurance company. He will get \$600 for the loss of an eye and he is getting his nerve up to the sticking point. I don't see how he can lose.

"Biff" HALL.

WASHINGTON.

Opera, Tragedy, and Farce—Bills of the Week—Summer Plans—News.

(Special to The Mirror.)

WASHINGTON, April 19.

The commencement of the Spring and Summer season by the Castle Square Opera company to-night at the Lafayette Square was attended by an audience that completely filled the theatre. It was a success in every way. The company is an excellent one, strong in principals, with a telling and effective chorus of large numbers. The Gypsy Baron was the operatic presentation, and Thomas H. Perse as Barinkay, William Wolf as Zupan, William Schuster as Carnero, Melville Stuart as Count Homynay, Reginald Roberts as Ottokar, Albert John as Jozv, Joseph Weissener as Pali, Annie Lichten as Saffi, Lizzie MacNichol as Gipsy, Alice Judson as Arama, and Gertrude Rutledge as Mirabella rendered each role in a manner that left nothing to be desired. The complete attention to the mounting and detail of the presentation elicited strong

words of praise. The Queen's Lace Handkerchief will be given next week.

Digby Bell and Louise Joyce Bell in Hoyt's A Midnight Bell drew a first-class house in the New Theatre, where the capital production again met with much favor. Digby Bell's Dennis Tidd and the spinner of Louise Joyce Bell were admirable in delineation. A strong support filled the remaining characters in a manner that thoroughly pleased. The Harriet Doctor will be given during the latter half of the work. Pauline Wilson next for a return visit.

Walker Whitehead, the tragedian, made his first appearance in Washington to-night at the New Columbia, presenting Heriot in a large edition. Herbert Parsons, a talented Washingtonian, played Leroy with fine dramatics. Kitchell, Merchant of Venice and Othello will be given during the engagement. Daniel Prichard's Lorraine Theatre Stock company will follow in The First Gentleman of Europe and The May Flower.

Edward Harrigan in Old Lovelace drew excellent attendance on his opening at the Academy of Music. This was Mr. Harrigan's first appearance in this city in seven years and his welcome was a hearty and substantial one. The play was finely rendered. Bert Hawley and Louise Biggar in A Trip to Chinatown comes next.

Barton Key's Kodak Comic Opera Burlesque and Vaudeville company opened to a large audience at Kornblum and Hill's Grand Opera House, presenting the operetta, The Spectre Knight, Charity Begins at Home, and The Rose of Aragon. The comic company includes Edith Dean, Edith De France, Charles J. Campbell, Seth Crane, and Fred Frazee. The vaudeville portion of the bill comprises George E. Ferguson and Walter Howe in That Girl from Hoboken, and Louise Hamilton and Bert Clark in A Fazit's Clash.

Whitwell's Bijou Faculty Theatre, after a week of darkness, has as the opening card J. E. Toole in Kilimanjaro and the Kibbe, commencing this afternoon and eight to two large and well-filled audiences.

Harry Morris's Twentieth Century Muids in a return date at Kornblum's Lyceum Theatre proves its strong drawing power by packing this favorite vaudeville resort to the doors. Jernigan's Black Creek Burlesque company comes next.

A season of comedy will begin at the Columbia May 17 for which the company is now forming. William Ross of W. H. Crane's company, and a great favorite here, has signed. Many improvements for comfort of the audience are being devised. An ice plant for cooling purposes during the heated period is now under construction in the cellar. A large fountain constantly flowing ice cold water will be a feature of the lobby.

Adelaide Sawyer, who declined the roles of Dydie Stelle and Mrs. Major Campbell in A Texas Star, was taken ill Tuesday and unable to appear, which necessitated quick work on the part of Maudie Shumard to fill the vacancies. Katherine Lawrence, a sister of Tim Murphy, who had played the part of Mrs. Major Campbell, was instantly engaged, and the part of Dydie Stelle was given to a young Washingtonian, Minnie Abbott, who had previously only appeared in a work of an amateur character. Miss Abbott's professional debut, etc., but three hours' coaching, was a pronounced success. Miss Sawyer recovered sufficiently to appear at the closing performance.

Oiga Hartmann presented one act each of Carmen, Free-Free, Danus and Camille for her concluding performance at the Lafayette Square, Saturday night.

D. F. Hanaway, who was for three years with the Courier Opera company during the run of Gypsy Baron and King's Fool, for several seasons business manager of opera at Schlitz's Park, Milwaukee, and at one time manager of the Dickson Opera company at the Grand Opera House in this city, will be the resident manager of The Castle Square Opera company during their stay.

Charles H. Hopper while here was the recipient of a silver mounted umbrella from Barney Barnet, inscribed "Kramer to Chalmers." Tim Murphy having closed his season in Old Innocence was here for a few days last week. He will fill vaudeville dates, commencing to day in Pittsburgh, assisted by Dorothy Sherrod, in his sketch, Sir Henry Hypnotized. Mr. Murphy has time booked over the Hopkins and Keith circuits.

Jack D. Boering, formerly of The Sells, Ringling, Mink, and Robinson's Shows, is now foreman of the Rife and Houck Bill Posting Company of this city.

George M. Hale, connected with the Lafayette Square in the past, is now treasurer of the Third Avenue Theatre, New York.

For the first time in four years there will be no summer comedy season at the New National Theatre.

A concert in aid of the Cuban Hospital Fund at the Columbia, Sunday night, netted a good sum.

JOHN T. WARDE.

BALTIMORE.

Heartsease—The Prisoner of Zenda—Opening of the Auditorium Music Hall.

(Special to The Mirror.)

BALTIMORE, April 19.

There is a distinct reaction perceptible this evening in our theatrical public. A joyful willingness to throw off the restraint of Lent has caused all the theatres to be crowded with jubilant audiences. Henry Miller, whom we know so well, and admire so much, comes to us flushed with the triumphs of Heartsease, and Ford's Grand Opera House is filled this evening with the fashion and culture of our city. The performance was all that has been claimed for it, and must ever remain a delightful recollection to those who witnessed it. Mr. Miller is surrounded by a splendid company, and the comedy is beautifully mounted. The cast includes Louise Therondine Bouscuit, Grace Kimball, Netta Comstock, Josephine Lovett, John T. Sullivan, Frank Burke, Leslie Allen, Max Figman, E. D. Lyons, P. Adams, Lloyd Carlton, Richard Ridgely, and Frank Beaumont. Next week, A Midnight Bell, with Digby Bell and Louise Joyce in the leading roles, is the attraction.

Those who failed to see Anthony Hope's Prince of Zenda when it was produced here last season will certainly go this week to the Academy of Music, where Daniel Frohman's excellent company are giving it a splendid production. The book and the play have been so much discussed that the Academy will undoubtedly do a fine business this week. Of course, Mr. Frohman's magnetic personality is missing, but it is only because we have so identified him with the play, as the presentation is an excellent one. The company includes Isabel Irving, Maude Odell, Arthur Elliott, Vaughn Giese, Mervyn Dallas, Benjamin Montieth, Howard Gould, Walter S. Hale, Robert F. McCann, John Findlay, R. J. Dunscombe, and Grace Reid.

Henry C. Miner's production of Hal Reid's interesting tale of life in the hills of Arkansas, en-

titled Human Hearts, is the attraction at the Holiday Street Theatre. The cast is a very good one, and includes James R. Armstrong and Bertie Bell Westbrook. The scenery and properties are fully equal to the demands of the play. Next week Joe Ott will be seen in The Blue Gown.

This is the inaugural week of the Summer season at the Auditorium Music Hall, and Manager Kornblum has opened his new roof-garden, which should prove quite an attraction to our summer-loving people. In the Music Hall Bob Hillman presents The Little Girl, Ezra Kodesh does a monologue, Josephine Schaefer does a matinee, and a long etc. will follow. On the roof the Maryland State Band discourses the latest music. There is a dancing pavilion, mirrored room and cafe connected with the roof-garden. Barton Key's Kodak Opera company is to follow next week in conjunction with some well-known vaudeville artists.

Fires and Sheridan's New City Sports are continuing the seasons of Kornblum's Auditorium Music Hall, and Manager Kornblum has opened his new roof-garden to the White Cross company.

To-morrow afternoon the Castle Square Opera company will give a special matinee at the Academy of Music for the benefit of the Society for the promotion of Cruity to Animals. The Gypsy Baron will be the opera produced and the performance is looked forward to with considerable interest.

Michel Pictures Ford, the accomplished daughter of Manager Charles E. Ford, will be married next Wednesday evening, 21, to Percy C. Duran at Emmanuel Church. After the ceremony, a reception will be held at the Hotel Roosevelt.

During the Spring season of comic opera at Ford's Manager Ford will convert the Opera House into a beautiful resort for warm weather entertainment. Refreshments will be served during or between the acts, promenades will be arranged, and the orchestra will render popular music during the interludes. The price of seats will be arranged to come within the reach of all. The season is designed to continue for five weeks, with a change of opera each week by the Lyric Opera company. The opening production will be Falstaff.

Digby Bell and the baseball season both open about the same time.

Manager George W. Rice has been compelled to trust himself to a new buggy. His horse ran away last week and demolished the old one. Luckily George was not in it at the time.

HAROLD RUTLEDGE.

PHILADELPHIA.

The Lyceum Theatre Stock Company—The New Opera, 1899—At Piney Ridge—Gossip.

(Special to The Mirror.)

PHILADELPHIA, April 19.

Holy Week was a terror; in my experience of many years I have never seen business so light. The Easter attractions are a complete change at every place of amusement, and the prospects are brighter, but the season is practically over, and in the next four weeks one after another of the theatres will announce their closing.

The Lorraine Theatre Stock company inaugurated its traveling tour this evening at the Broad Street Theatre for one week, presenting The First Gentleman of Europe for the evening, and The Mayflower for two matinees. Julia Warlow and Robert Taber will follow on April 26, for two weeks, opening with For Bonne Princes Charlie.

The Fifth Avenue Opera company, under W. Beckford's direction, opened its engagement at the Chestnut Street Theatre to-night with a distinct novelty called 1899, a comic opera by Horace Lee Dodge, music by Edward H. H. H. The piece principally anticipates the developments of a century hence. The three acts are laid in and about a co-educational institution. Mac occupancy second place. Advanced ideas are the rule. Women are foremost in athletics and scientific discovery. Packer, a bogus Chicago millionaire, and his valet are the chief comic personages. Packer makes his entrance on a flying machine, pursued by a jealous and fiery Spanish Countess, who is chasing his imaginary fortune. Madame Brent, astronomer of the college, has opened communication with Mars, whose king and vassals pay the earth a visit, and as a simple and primitive people are astonished at the extraordinary features of twentieth century mundane civilization. Mingled with and running through the comic and futuristic incidents there is a pretty sentimental plot in which the twin daughters of Madame Brent are concerned. Novelties and surprises—possible in a fancy of this kind—abound. The scenery, by Phasor and Parker, is original and the costumes are superb. The cast is strong, including Edwin Stevens, Mathilde Cottrell, Nita Carritte, Alice Holbrook, Genevieve Reynolds, Alma Strong, Charles Butler, Hugh Chivers, Sydney De Gray, Camille Mauve, and Herbert Carr. The chorus is large, and Herbert Cripps has directed the opera skillfully.

The opera scored a hit, and had a crowded house despite strong comic attractions. Nita Carritte, Alice Holbrook, Edwin Stevens, Mathilde Cottrell and Hugh Chivers all have good parts and all won favor.

The Chestnut Street Opera House is crowded to-night by the friends of the Mask and Wig Club, of the University of Pennsylvania, who are presenting their annual burlesque, this year written by Harry Paulson, and entitled Very Little Red Riding Hood, which is produced with entirely new costumes and fine scenery. The entire cast is made up of students who burlesque everything of note that has been prominent during the season, and do it cleverly and successfully. The audience is composed of society people. Ada Rehan and Daly's company, with a slight change of programme, is announced for the week of 26.

At Piney Ridge, David Higgins's pretty and romantic drama, is pleasing the patrons of the Walnut Street Theatre. The play is a sympathetic and sweet story of Southern life, and was received this evening with great applause. At Piney Ridge will close its season in this city on April 24. It would be good for a four weeks' run were it not for the interest of the season. For week of April 26, The Good Mr. Best.

Robert Mantell holds the week at the Park Theatre with the Corsican Brothers and Monroe, each for three nights. He is supported by Charlotte Bahrens and a well selected company, and carries a complete scenic equipment and costumes that are rich and artistically correct. Robert Mantell has always been a favorite in this city and under the management of the popular M. W. Hanley is increasing in favor. Lewis Morrison, supported by Florence Roberts, White Whittaker and a good company in Faust, comes on April 26; Odell Williams in The Alderman, week of May 5, which closes the attraction.

The Shakespearean Dramatic Festival which will be held during the week of April 26, at the Academy of Music, for the benefit of the Teachers' Annuity Aid Association, have engaged Robert Mantell, Creighton Clarke, Adelaide

Prince, Frederick Ward, and Minna Gale-Haynes, who will appear in a night change of programme.

The Castle Square Opera company at the Grand Opera House received an ovation at the special Easter matinee and this evening, the attraction being Willard Spencer's charming and popular opera, Princess Bonita, with the original scenery, costumes and effects. The cast presents Edith Mason as Bonita, Joseph Greenfield in his original creation of Pompeyo, Octavio Harbo, a new member of the company, as Kitty Clover; Oscar Girard, an original but new creation as Schrimpe, Raymond Hitchcock as Salvador, Arthur Wooley as Captain Tarpenhill, Frank Woolley as Costinetti, William G. Stewart as Roy Sterling, Frank Ramsey as Captain Surf, and Harry Morton as the Lieutenant. Princess Bonita will be retained for a second week; the entire house is sold out for balance of this week.

John McGibb is the musical director of the Castle Square Opera company which inaugurated their season to-night at the Lafayette Square Opera House in Washington with the Gay Baron. The Baltimore season at the Academy of Music will open on April 29, instead of May 3, with Sig. Morelli as musical director. The Merry World is at Gilmore's Auditorium this week, and as usual attracts large patronage. It is a clever burlesque on Tribes, Rob Roy, Little le Trouper, Miss. Sans Gêne, etc., by an excellent company which includes Louise Dempsey, Benjamin F. Grinnell, Vivian Peter, Charles Festello, Leslie Stow, Harry Stanley, Eva Tanguay and the premier dancer, Katherine Bartha. Little Christopher has been called for the week of April 26. Tony Pastor will open here on May 2.

Americans Abroad, by special arrangement with Daniel Frohman, is being presented this evening by the stock company of the Girard Avenue Theatre, which equals the original cast that played in this city several seasons ago and was so highly praised by the public and press. Daly's comedy, Nancy and Co., with Amy Lee in the leading role, is in rehearsal for a week of April 26.

A Trip to Chinatown, with Laura Biggar, Bert Hawley, and a clever troupe of comedians and specialists, form a good card this week at the People's Theatre, and is rendered with up-to-date music and original scenery. Dan McCarthy in Dear Irish Home will follow for the week of April 26.

Oliver and Kate Byron in two plays, The Up and Downs of Life and The Turn of the Tide, each for three nights, are the attractions for the week at the National Theatre. For Saturday evening the strongest acts of both plays are announced as a special programme. The Girl I Left Behind Me will come on April 26 for a week.

The War of Wealth, played by the stock company at Forepaugh's Theatre, forms an excellent attraction for the week.

Paul Cazeneuve, the young aspirant for star honors, will make his first appearance in this city for the week of April 26. He is supported by the sterling actor, John A. Lane, in The Three Guardsmen.

The Standard Theatre will close its season this week, and for the final attraction has Dan McCarthy in The Dear Irish Home. New York Hebrew Opera company will open here May 7 for three weeks.

Dumont's Minstrels will close their season at the Eleventh Street Opera House on April 26. They have done fairly well throughout the season, and after paying all their expenses will have credit to their credit.

a false count by the brother and sister in order to shield the criminal.

An interval of twelve months is supposed to have elapsed between the prologue and the first act, the action of which passes at the light-house and rocky shore during a Summer evening. Marius has, in the interim, married the girl of the lighthouse, and, by taking her brother's place as keeper, has disguised his identity. His crime having apparently been forgotten, while the brother has retired to a neighboring monastery. Marius is heard off the stage, as the curtain rises, singing "Au Clair de la Lune," a reminiscence of his former gay life, which incenses his wife Olive, and a quarrel ensues. They separate, Marius going into the lighthouse and Olive to the confessional. A gay boating party arrives upon the scene as the moon is rising. Liane, her attendant admirer, Captain Bertrand, and companions are singing their favorite chansonette "Au Clair de la Lune," well known to Marius, who knows from the lighthouse. Liane recognizing his voice dismisses her party to obtain an interview with him. By a woman's wiles she extracts from him a promise to return to her and rejoin her companions. The brother, Francois, returns with Olive, to whom he is known only as a monk, to reconcile husband and wife. He is incensed at the base ingratitude of Marius, who turns a deaf ear to all entreaties and leaves them. The dramatic oath of vengeance of the brother and sister ends the act.

An interval of a few weeks occurs between the first and second acts, the scene of the latter being in a hotel suite in a small mountain town near Marseilles, to which the lovers have fled and where they are in hiding. Liane has quickly tired of Marius, who is now, to her, an object of fear as well as aversion. She communicates with his old rival and pursuer, Captain Bertrand, and, in an impressive scene, reveals the secret that her present lover, and the murderer of a former rival, is one and the same man. The officer is quick to act. Gendarmes are stationed in hiding, with orders to fire at the word of command, and the culprit unconsciously enters the trap. He urges instant flight. Liane refuses, and the pair are interrupted by the appearance of the deserted wife and her brother. Enraged by the appeals of Olive and the threats of Francois he strikes at the brother, but kills his wife. Captain Bertrand appears; the wretched murderer sees in a moment that he has been betrayed by the woman who has caused his ruin, and, as he attempts her life, the command is given, and Marius falls, while the gay Captain exorts Liane from the scene as the refrain of "Au Clair de la Lune" is heard in the distance, sung by a party of merrymakers, leaving the silent actors in the tragedy with Francois the solitary mourner.

In his musical setting Mr. Hirschfeld has made use of the old French chansonette "Au Clair de la Lune," and the work, therefore, is given this name. The book other than its lyrics, which have been contributed by Fred Dixon, is from the pen of Mr. Hirschfeld, who is indebted for certain suggestions in its outlines to a sketch by Richard Voss, the German writer.

The opera season at the Castle Square will close next week with revivals of Carmen, Orlane, The Bohemian Girl, Faust, and The Chimes of Normandy.

This is the last week of Julia Marlowe and Robert Taber at the Hollis Street Theatre, and a varied programme has been made up consisting of all the pieces in the repertoire of these stars, and the engagement will be brought to a brilliant conclusion.

The Sporting Duchess is back in Boston this week, playing at the Boston. The chief change of cast since the last engagement in Boston presents Rose Coghlan in the title character. Ethel Proctor O'Neil as Mrs. Darville continued to take the artistic honors of the performance.

This is the last week of Sol Smith Russell's successful play at the Tremont, where the house has been so large that the house has been sold out at almost every performance thus far. A Bachelor's Romance gives Mr. Russell an unfilled opportunity for his drill work.

One of the plays to have a re-hearing in Boston this season is A Lion's Heart, which now comes back to the Columbia. Carl A. Haswin and his wife continue in the leading parts of this melodrama, which was a conspicuous success at the Bowdoin Square last Fall, and the supporting company is practically unchanged.

Joseph Murphy opened a fortnight's stay at the Bowdoin Square last evening, and I will be willing to bet that the receipts for the fortnight will compare favorably with any period of the entire season.

Only one week after this remains for Secret Service at the Museum. A change in cast was made to-day. Henry Woodruff assumed the part of young Wilfred Varney, which he is to play during the London engagement. Quite a number of changes have been made in the first act of the piece in preparation for the London engagement. A new scene between Captain Thorne and Old Jonas has been introduced. It explains the former's position earlier in the play. Additions have been made to the part of Miss Kildare, so that Ethel Barrymore, who will play it in London, will have more to do.

A Stranger in New York still continues at the Park, and the new business which has been added to it since the opening of the run has made the place brighter than ever. I understand that the run is to be limited because a new musical comedy called The Laundry Girl will have its first production in America at this house May 10.

Papina is the star of the week at Keith's. Mr. and Mrs. A. C. Sidman are also there.

The Great Metropolis is the drama of the week at the Grand Opera House.

Nobody's Claim is the play which Katherine Reber will make her re-entrance at the New Grand. Judge Morton, of the Suffolk Supreme Court, has decided against the claim of Adah Richmond that she is the widow of John Stanton.

Charles Patten, administrator of the estate of the late John Stanton, Jr., tells me that it has been decided by agreement between the two parties to divide the estate between Mrs. Stokes and John Stanton, Jr., on the basis of 55 per cent. to the former and 45 per cent. to the latter.

Georgia Caine retired from the cast of Lost, Strayed or Stolen the last day of its engagement at the Boston and assumed the leading part in John McNaught's new piece, The Good Mr. Best, which was produced at Brockton on Saturday.

E. S. Willard hopes to produce Tom Pinch when he comes to the Tremont for his farewell engagement.

Julia Marlowe will probably make A Winter Tale her next Shakespearean revival.

Fanny Davenport's farewell to the Sardon dramas will be made at the Boston next week.

The Good Mr. Best company had its final re-hearsals at the Boston Museum.

Henry Woodruff would play out the entire remainder of the season at the Museum, but he is already booked for the Hasty Pudding theatricals and he could not give that up.

A Hebrew production of Hamlet is to be made at the Columbia next month. This will be by the company from the Windsor Theatre, New York.

ST. LOUIS.

Summer Resort Plans—A Ticket Sharper in Jail—Bills of the Week.

(Special to The Mirror.)

St. Louis, April 22.

John Drew presented Rosemary at the Century Theatre to-night. He is assisted by Max Adams, Daniel Harkness, Arthur Ryves, Harry Harwood, Ethel Barrymore, and others.

Eugenie Blair opened at the Olympic Theatre last night in The Ironmaster. The repertoire for the week includes Camille, Mercy Merrick, East Lynne, and Jane Eyre.

The Heart of Chicago began an engagement at Herk's yesterday afternoon. It is a most startling melodrama, and the company is a good one.

Hopkins's Grand Opera House did its usual phenomenal business all day yesterday, when the stock company gave a fine performance of Men and Women.

Anna Eva Fay continues her second week at the Fourteenth Street Theatre last night, and continued to give her novelties of mysticism. Earlier in the season she played to much large business that she was obliged to play a return engagement.

Johnstone Bennett will be one of the special features of the benefit tendered to treasurer Arthur Gersbach at the Hague, April 25.

Manager Charles P. Salisbury, of Hopkins's, probably will be tendered an early benefit by his friends.

Manager Frank McNamee, of Ulric's Cave, announces that for his Summer season he will have the Castle Square Opera company of Boston, and they will open about the first of June. The company will include Father Dowd, Clara Lunn, Faine Clark, J. K. Murray, and Hattie Bell Lodge.

Kosman's Garden is being rapidly put in shape for the Summer season of light opera. Among those already signed are Anna Eva Fay and Charles Bennett.

Gilford Gregory, of the Gay New York, joined A Baggage Check yesterday, in Gay New York having closed Saturday night.

Colonel John D. Stoughton arrived in the city Saturday and will remain until to-morrow looking after his interests here.

Richard Baker, of the Hopkins Stock company, received a telegram Tuesday telling him of the death in Detroit of his mother. He left at once to attend her funeral.

Another Summer resort will be opened the second Sunday in May. It is located at Grand Avenue and Webster Street, and will be under the management of J. W. Rice, superintendent of the St. Louis Bill Posting Company. There will be vaudeville attractions and Colonel J. D. Hopkins will book the people. It is also reported that the Union Trust Roof-Garden will be open again this season, high-class vaudeville and hand concerts being given nightly.

Sam W. Gauntlett returned from New York last Wednesday, having booked attractions for the Summer at the Suburban.

At Forest Park Highlands, where Colonel J. D. Hopkins will be manager, assisted by Charles Salisbury, of Hopkins's, as business manager, many improvements have been made. A new avilion has been built, with a seating cap. city of 1,000 persons; a large terminal building erected and a six-car railway 2,300 feet long built. Covered walk will connect the various buildings. Last Saturday night the improvements were shown to the press and invited guests to Col. J. D. Hopkins.

Dick Riley, head assistant to the manager of the Olympic Theatre, was a guest at the Ironmaster's, and the two, together with James O'Neill, the managing agent, are having a joint box-set to-night at the Olympic Theatre, where "Camille" is being produced by Eugenie Blair.

It is barely possible that Schneider's Garden will be reopened this year, although nothing definite has been announced yet. Vaudeville performances are contemplated.

Manager J. J. Brady ran down a bogus theatre order scheme last week. Orders were presented reading: "For advertising privileges" and signed "Charles Reed." The orders were being sold at cheap rates by a man named Orion Whedon. He claimed he secured the orders from a man named Bob Martin, connected with a circus. Whedon is now in jail and may be sent to the penitentiary.

Ringling Brothers' Circus will be here a week beginning May 2.

A. M. Ogden, formerly a theatrical manager, who has been in the city some time, went to Cincinnati last week to organize a repertoire company to play one-night stands and Summer resorts.

W. T. Wintersett returned to the city last Monday after a vacation with James O'Neill. The company claims their season will open at Washington, D. C.

The Police Benefit Association will give their annual benefit at Exposition Music Hall during next week. Colonel Hougham has had charge of the booking of the artists who will appear, and the list is as follows: Lew Dohstadter, the Mavens, the Mimbres, the Avalon, and McAvoy and May, the Three Maracts Sisters, Maxwell and Simpson, the Laci Family, the Three Maracles and the Troubadour Four.

W. C. HOWLAND.

CINCINNATI.

The Cherry Pickers—Ada Gray at Robinson's—Other Bills—Theatres Closing—Gossip.

(Special to The Mirror.)

CINCINNATI, April 19.

Joseph Arthur's dramatic play, The Cherry Pickers, began a week's engagement at the Grand to-night. It was the running of the house after Holy Week, and the attendance was above the average. A Contented Woman will follow, and will bring the season at the Grand to a close.

Bert Coste and Edith Kingsley have been added to the bookings of the Pike this week. Von Prittwitz-Palm is also on the bill, but the leading feature is the re-engagement of Johnstone Bennett and S. Miller Kent in their clever sketch, A Quiet Evening at Home. There were good houses for both performances yesterday.

Harry Williams's Own company is filling an engagement at the Fountain and making money for both the company and the theatre. Clifford and Ruth received an especially warm welcome in their sketch, The Chipping Cat. Maud Hutton is inimitable in her rendition of negro songs.

Ada Gray and her company in East Lynne constitute the Easter attraction at Robinson's, where the opening occurred on Sunday. Friday evening the bill will be changed to Camille.

The Walnut and Meek's have both brought their regular seasons to a close.

Next Thursday the Walnut will be opened for the benefit tendered Harry Hopper, for many years its advertising agent.

The little inmates of the Cincinnati Orphan Asylum and the Children's Home were the guests of the Morris Brothers' dog and pony circus at Robinson's last Friday.

A Summer comic opera season at the Pike is under consideration by the management.

Charles F. Tingay has engaged Kathryn Eckert to finish the season with him in the Ada Gray company.

George Scott, of The Fatal Card company, who was stricken with pneumonia a few weeks ago while playing an engagement at the Walnut, has been moved from his hotel to the City Hospital at the suggestion of his physician.

The Cherry Pickers company and Katie Rooney's company have been resting here during Holy Week. The first Sunday opening of the Ludlow Lagoons will occur on May 2.

JOHN J. McNALLY'S NEW PLAY.

John J. McNally's new musical farce, The Good Mr. Best, was successfully produced by Rich and Harris at Brockton, Mass., last Saturday evening. The play is said to be Mr. McNally's most ambitious effort leaving as it does, the realm of more or less disconnected farce-comedy for that of a consecutive, co-incident comic play. The unique feature of the new work is an ingenious introduction of the kinetoscope which is presented as the invention of a man who might sit in his library and, by pressing an electric button, be enabled to see whatever occurred in any part of his house.

Other characters also press the button, and the many laughable episodes disclosed lead to as many really humorous complications. The various members of the company, including R. A. Roberts, Mrs. Annie Yost, George Caine, John G. Sparks, Joseph Cawley, Julius Wilmot, and Thomas Le Mack, caused individual hits, and Manager William Harris has every hope that the new play will prove a worthy successor to Never Again when it comes to the Garrick Theatre in this city.

WILLIAM SAMSON.

THE RETURN OF EDWARD E. RICE.

Edward E. Rice returned last Saturday after a brief visit to London. He brought with him George Dance and Ivan Caryll's new play, The Three Dashing Widows, said to be known in England as The New Mephistopheles; Basil Hood and Walter Slaughter's The French Maid; Varney's Parisian operatic success, Miss Robinson; Sidney Carlton, Harry Greenbank, and Harry T. Ibbot's Monte Carlo; and the farce, His Little Dodge. He has engaged Fred Mervin, Augustus Cramer, Florence Bogart, Adele Lorraine, Beatrice Mori, May Marton, Maude Combs, and Gertrude Thomas, who will be imported for prominent parts in these productions. Mr. Rice states that certain London performers are boldly pirating business and songs which are the property of Henry E. Dixey and himself and that he has taken legal steps in the matter. He announces also that George Dance and Ivan Caryll, librettist and composer of The Girl from Paris will attend the 20th performance of that play at the Herald Square Theatre on May 24.

THE BOSTONIANS IN A NEW OPERA.

The Bostonians, whose season in The Sere, has already been extended five weeks, will bring their successful run at the Knickerbocker to a close on May 22, being unable to obtain a further postponement of the Summer spectacle at the theatre mentioned. By a contract made last week by Frank L. Perley, they will present on May 24, for one week at Providence, R. I., a new opera, Rip Van Winkle, by Julius Jordan, a prominent music teacher of that city. The engagement will be an event of the Providence social season, and the Bostonians' chorus will be augmented by forty members of local singing societies. Henry Clay Barnabee and Eugene Cowles probably will alternate in the role of Rip Van Winkle; Jessie Bartlett Davis will be the Gretchen; Alice Nielsen, the Mina; W. H. MacDonald, the Hendrik Hudson; and George Frothingham, Harry Brown, and William E. Philip will have prominent parts. If the new opera is successful it may be incorporated in the regular repertoire of the Bostonians.

MANAGER MURRAY CELEBRATES EASTER.

Business Manager J. Duke Murray, of the Grand Opera House received yesterday an Easter gift in the shape of no less than a dozen hen's eggs, each reassuringly branded with last Sunday's date as that of its appearance on earth. The eggs, all prettily enfolded in bright colored tissue paper, were at once forwarded to a reliable cook, as there is no incubator at the Grand and Mr. Murray does not yearn for honors in the line of chicken raising.

FORGED TICKETS.

Manager Cooley, of the Star Theatre, has discovered the forgery of a large number of lithograph tickets for his theatre. The tickets were sold to small tradesmen throughout the city, who in turn sold them to persons who gain admission to the theatres on cheap lithograph tickets. The police are looking for the forger.

ANOTHER SHAKESPEAREAN DEBUTANTE.

Frank L. Perley will introduce a Shakespearean debutante, whose name is not yet to be announced, at a special matinee to occur at the Knickerbocker Theatre about the middle of May. The young woman, for whom much is promised, will appear as Portia in The Merchant of Venice, with a very strong support, including Joseph Haworth as Shylock.

COMPANIES CLOSING.

A Venetian Gentleman April 3.

The Nancy Hanks about May 1.

The Bells of Shandon closed abruptly at the Amphion Theatre, Brooklyn, April 9, the company declining to finish the performance.

A Temperance Town will remain out until May 8 or 15.

The Woodward-Warren company at Chattanooga, Tenn., April 17.

The Sunshine of Paradise Alley closed a successful season of thirty-two weeks at Waterbury, Conn., April 12. The company will reopen Aug. 12.

Tim Murphy closed his season in Providence on Saturday, and will appear in the vaudeville houses.

Murry and Murph's Comedians at Torrington, Conn., on April 12, after a successful tour of thirty-five weeks under management of Jules S. Murry.

Thomas W. Keene, at Jersey City, on May 1.

Rice and Barton's Big Galley Spectacular Extravaganza company, at Scranton, Pa., April 24. This has been one of the most successful seasons in the experience of these comedians. Their next tour will begin in September.

Sol Smith Russell, at Boston, on May 1.

When London Sleeps, at Brooklyn, on April 24.

The Span of Life. on April 17.

The Sporting Duchess will probably close at the Academy of Music in this city next week, after a phenomenal tour of twenty-nine weeks. Next season this melodrama will go out with a star cast.

GOSSIP.

The Protective Alliance of Scenic Painters of America have removed to their new rooms in the Standard Theatre Building, accessible to members at all times.

F. Ziegfeld, Jr., is in Chicago settling up the estate of his grandmother, who left him considerable property in that city. Last week Mr. Ziegfeld, Anna Held, Evans and Hoey and their company rested at Mt. Clemens, Mich.

Edgar J. Miller, The Mirror correspondent at Americus, Ga., and a fine type of the Southern gentleman, was a welcome caller at the Mirror office last week.

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THE NEW YORK DRAMATIC MIRROR

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The Organ of the American Theatrical Profession

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HARRISON GREY FISKE,

EDITOR AND SOLE PROPRIETOR.

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The Largest Dramatic Circulation in America

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HOYT'S—THE MAN FROM MEXICO.

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WEISS AND FIELD'S—VAUDEVILLE.

BROOKLYN.

AMPHION—THE TARTUFFE WIDOW.

COLUMBIA—OLGA NETHERSOLE.

COL. SINN'S MONTAUK—THE HEART OF MARYLAND.

PARK—HIS HISTORY'S MINSTRELL.

TO ADVERTISERS.

Patrons of THE MIRROR are notified that all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office. Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Friday.

A SIGNIFICANT GROWTH.

The great increase last year in the number of Summer companies organized was noted seasonably in THE MIRROR. From present indications, the number of companies in the field the coming Summer will even surpass the showing made last year. The growth of this phase of amusement enterprise has been remarkable. A few years ago no venture of note in theatricals was made for the period between regular seasons. Summer amusement schemes have been profitable, as is shown by their multiplication in recent years; and there is every reason to believe that the inter-season system will continue to develop until it becomes a notable factor in theatrical calculation.

More significant, however, than the increasing number of Summer theatrical enterprises is their improved character in artistic personality and their more dignified ambition. These ventures formerly were haphazard in the selection of their material and accidental in their medium for amusement. Now, at the close of the regular season, managers of reputation gather from various organizations players who are assembled into fine stock companies and arrange for repertoires of plays that in the past have singly served more or less prominent stars and metropolitan combinations. These stock companies are located in cities—mainly in the West—and in prominent Summer resorts, where they give performances much more artistic and satisfying than are the efforts of many pretentious organizations that tour during the regular period of the theatre.

Are these Summer organizations prophetic of a renaissance of the stock system? Do they indicate that the cities in which they are well supported are sick of the poor entertainment offered to them in the regular season by so many managers who falsely represent their offerings as metropolitan in character when in fact they present secondary companies in plays that have lost interest? These are questions to ponder. The facts seem to make them pertinent. It is certain that to theatre-loving persons in the places

where Summer stock companies flourish the entertainment offered by these out-of-season organizations affords a marked contrast to much of the theatrical matter set before them during the regular season. The public is a strange concrete; but that management which best amuses it discredits the management that would simply play upon it.

THE VAUDEVILLE QUESTION.

In a recent editorial on "Art in Vaudeville," the Brooklyn Eagle said, after noting the entry of various prominent actors of the regular theatre upon the vaudeville stage:

From one point of view these deserts from the dramatic stage to the varieties have been deplored, but there is a cheerful view of the situation that philosophy may take; the actors make more money with less work; they have more hours to themselves; they suffer no eclipse of glory, because they are usually put in comparison with persons who make an artistic method the more attractive; and they have their names in bigger type on the bills than they have when they are mere factors in the cast of a play. And the varieties gain, because they draw their patrons from a larger circle than of vice. Why, there was a time when it was below one's dignity to go to a variety show. Men sneaked in when they thought they would not be seen, and did not tell their wives about it. Now they take their wives. The audience is better behaved than it used to be; there are no exhibitions of uncleanliness and the moral tone in the best of these houses is as high as that of the best theatres. By winning over to the varieties some who have thus far acted only in serious drama the distinctions between theatres of various quality have been lessened, and art begins to tell for what it is, a democracy being instituted that can work no harm to a right cause. As a result of this merging of one class of plays and players into the other we may conceive a benefit to both. The unscrupulous audience that has rejoiced in the harsh, cheap exhibition that used to be a variety show did so because it did not cost much. Its supposed taste was merely an indication of its means and not of its desire. Now that the artistic grade of the performance is rising it will experience a betterment of taste, and the chances are that in time it will be led back to the legitimate theatre, while the patrons of the legitimate drama will concede merit to the varieties where hitherto it has looked with revulsion. To play in the varieties will cease to be a stigma, and some beginners will find the service there of use to them, inasmuch as they will learn to appreciate the value of spirit and action without which no play can succeed.

Continuing, the Eagle dwells upon the cheapness of seats at the vaudeville as compared with the prices of the regular theatres, and urges that the rates of the latter are too high. "With so many of the best actors in the variety houses," it says, "the high-priced legitimate theatres can hardly afford to maintain their rates." In answer to this, Colonel WILLIAM E. SINK, long a prominent manager, has written a letter to the Eagle, in which he declares that the battering of vaudeville performances by the employment of well-known players in short artistic pieces is due to the growing intelligence of the public, which, educated by the dramatic theatres, refuses to be amused or interested by anything less than legitimate actors in legitimate sketches, and that by this means "the variety stage has been advanced many steps nearer to the ideal of amusement management, which is to provide intelligent amusement for intelligent people." On the question of prices, Colonel SINK calls attention to the fact that admission to certain parts of regular theatres costs no more than admission to the vaudeville houses; that the vaudeville manager has advantages in employing well-known players in sketches which occupy periods of time that otherwise would have to be filled by a greater number of performers whose aggregate pay would be larger even than that of the dramatic stars, and in daily matinees, which largely increase receipts; that the cost of running a regular theatre, under the traditional system, has largely increased in recent years, owing to advances in real estate, larger sums paid to actors, the greatly increased cost of productions and the expense of moving them, and the requirement of larger sums for advertising, and that in fact the whole business of management is now conducted on a scale that makes necessary the prices charged for the better seats in regular theatres.

There can be no doubt that the betterment of performances in the vaudeville houses by the engagement of noted actors is a good thing for the public, for the actors, for the managers concerned, and for the theatre as an institution. And it is also true that first-class theatres cannot present first-class attractions at lower prices than those that now prevail. There are, of course, material questions of immediate concern as between some of the regular theatres which are poorly managed and vaudeville houses which are enterprisingly and skilfully conducted, but these questions touch ephemeral things which will be lost sight of in the development of the business of furnishing public amusement.

SPECIAL NOTICE.

Tuesday, April 27, the day of the Grant memorial ceremonies in New York, being a local holiday, THE MIRROR will be compelled to send its forms for the number dated May 1 to press earlier than usual this week. Advertisements for that number cannot be received later than 10 o'clock A. M., Saturday, April 24.

PERSONALS.

QUESTIONS ANSWERED.

No Replies by Mail.

ARTHUR DAVOV, St. Louis, Mo.: Write to J. K. Keenan, care of THE MIRROR.

ALISON BROWAKER, Chicago, Ill.: THE MIRROR prints circus news during the Summer months.

CONSTANT READER, New York: Calliope is published by Samuel French, 26 West Twenty-second Street, New York, at fifteen cents a copy.

D. H. S., Jr., Hamilton, O.: Write to Mrs. Fernandes, 1440 Broadway, in regard to procuring engagement.

CASE AND CASEY, Port Huron, Mich.: James J. Armstrong, 10 Union Square, New York City, can give you the information you ask for in regard to vaudeville matters.

WASHINGTON READER, Washington, D. C.: Ernest Lucy's one-act drama of Cleopatra has not been published. The piece was produced by Julia Marlowe. Write to Mr. Lucy, who is a member of English Literature in the High School of Philadelphia, Pa.

JOHN RASMUSSEN, Clinton, Ia.: John A. Fraser, Jr., mentioned on his letter, sends me that he is the author of A Heidi Outcast and that he will have the play on royalty, and protect it from pirates. 2. Your second question is too indefinite.

K. S., Boston, Mass.: Edward S. Willard was married to Emily Waters in 1878. He first met her when they both became members of Wybert Reeve's company at Scarborough, England. The London home of the Willards is at St. John's Wood. Mrs. Willard has retired from the stage. She has written two or three little plays which were produced on the London stage, and is the author of several volumes of fairy tales.

W. BURWICK, Pa.: 1. See answer to Robert C. Conroy. 2. The American Academy of the Dramatic Arts, Clinton Hall, New York city; Empire Theatre, Dramatic School, Empire Theatre, New York city; Allard Avenue, 212 West Fifteenth Street, New York city; Clinton School of Acting, Harriet Hall, Clinton, Ill.; and Edwin Gordon, Lawrence, 205 West Twenty-second Street, New York city, will send you circulars on application. 3. Write to the Beaumont-Peacock Agency, 47 West Twenty-second Street, or J. L. Spain, Thirty-fourth Street and Broadway, New York city.

FAIR PLAY, New York city: 1. You can play The Life of an Actor without payment of royalty, unless there is a notice on the title-page of the original publication by Samuel French stating that all acting rights are reserved so far as professional performances are concerned. 2. The warning: "Permit me to say this piece must be obtained from Samuel French, 26 Strand, London," only applies to England and the English colonies, and not to the United States.

G. B. O., New York city: G. H. Baker's tragedy, Francesco Di Rinini, was first played in New York on Sept. 26, 1895. The theme was taken from an episode in Dante's "Inferno." Mr. Baker published his play in 1892. Consequently, the copyright ran out last year, and anybody can produce Francesco Di Rinini unless there was a printed note in the published version of the play to the effect that all "acting rights" were reserved, which is not probable. If you wish to use the version played by Lawrence Barrett or that of Mr. Baker.

ROBERT R. COSEY, Milwaukee, Wis.: You will have to decide the question for yourself. It would certainly be an excellent training school if you could get into "some good stock company," but good stock companies are few and far between, and your chances of obtaining an opening in one of them are rather slim. The tuition in a dramatic school would cost you from \$500 to \$600, the school term covering a period of one or two years. Both the American Academy of Dramatic Arts and the Empire Theatre School of Acting in New York make a practice of enrolling would-be students in regard to their qualifications for a stage career. If either of these schools of acting accepted you as a pupil you would stand a fair chance of stage employment in a minor capacity at the end of the school term.

HANNAH LEESLEY, Atlanta, Ga.: 1. Write to Branch O'Brien, Patchogue, N. Y. He will tell you all about the duties of an advance agent. 2. In most cases the advance representative has to attend to the press work in addition to heralding his company in various other ways. He need not necessarily be a professional newspaper man on that account, but he must either be able to write advance notices himself or pay some professional writer to do the work for him. 3. The position of advance agent requires considerable business ability and theatrical experience. The best way, therefore, to qualify yourself for such a position would be to make an arrangement to travel with some well-known advance agent for a few weeks, which, moreover, would enable you to ascertain whether you would care to undertake the arduous duties of the position. There's no rest for the advance agent until the company class either for lack of patronage or otherwise.

E. AND J. KREVLING, St. Louis, Mo.: Ellen Terry was born at Coventry on Feb. 27, 1847. She made her first appearance on the stage at the Princess's Theatre, London, on April 20, 1868, playing a child's part; that of Maudlin in The Winter's Tale. In 1869 she appeared at the Princess's as Arthur in the second revival of King John. It was not till March, 1870, that she made what might be termed her real professional debut when she played the part of Gertrude in The Little Treasurer at the Haymarket Theatre. On Oct. 26, 1877, she was cast for the part of Rose de Beauvoir in The Double Marriage on the opening of the new Queen's Theatre in London. After that she lived in retirement till 1874, making her reappearance on Feb. 26 of that year at the Queen's Theatre as Philippa Chester in The Wandering Heir. In April, 1875, she made a great hit as Furtiva in a revival of The Merchant of Venice at the Prince of Wales's Theatre; and subsequently played Clara, Desirée in Mignon, Pauline in The Lily of Lyons, Michel Vane in Mirette and Blanche in Gounod at the same theatre. In 1878 she joined the company of the Royal Court Theatre, and appeared there in November in a revival of New Men and Old Acres. At the same time (March 20, 1878), she acted the title role of Olivia in W. G. Wills's dramatization of "The Winter's Tale." On Dec. 20, 1878, she appeared as Olympia in Henry Irving's Hamlet on the opening night of the Lyceum Theatre under Mr. Irving's management. She has acted the principal female roles in all of Mr. Irving's subsequent productions. 2. You will find the information you desire in the interview with Olga Nethersole published on another page.

LETTER TO THE EDITOR.

A DENIAL.

New York, April 18, 1897.

To the Editor of The Dramatic Mirror:

Sir.—As highly as I regard the friendship of Duncan Harrison and Sandy Cohen, still it grieves me not only a few, but very largely, to hear of their circulating the report that I am to double in the vaudeville with the late Scotch actor, Andy Mikayay.

The old-time black-face team, Harrison, Cohen and Wheeler, was noted in its day for making vast strides in the profession. In fact, we made them from Fasina to Mobile in eight days on one occasion, tracking him telling me he had never been made before in less than two weeks. The difference now is that I am travelling on continuous annals.

In regard to Andy's proposition, we are both laid up without working overtime. Still I could not condescend to him the centre of the stage, even acknowledging his highly emotional power in playing a hotel bill. However, he offered me the centre of the stage in bringing him his music, as the manager mentioned in Eddie McAdoo included a spectacular ten-cent delivery of some thirty thousand copies of John Hickey's poem on mind-reading. Mr. Mikayay's new Cyclopedia, now on the Atlantic circuit, is surrounded by a chorus of fifty voices thrown on stage waiting long up so as to cover discrepancies, which is a hard order of vintage '96. Only last week a man named Andy where his name was Christian, and he said it would be impossible to say until he looked over his hotel bill. The man also said that the leading comedies of the troupe, who also had charge of the horses, claimed Andy owed him two years' salary, so he went away one night and filled himself full of hops, which incapacitated him from doing his work. But when he came around next morning, Mr. Mikayay informed him that he was discharged, remarking incidentally that "if he had kept sober he could have been with us yet." Whereupon the actor said he was satisfied, and gave the manager a receipt in full on the backs of two almanacs.

Proudly thine,
"Fancy" Wexler,
The Retired Impresario.

THE USHER.



I hope that the report of Charles Frohman's plan of extensive productions in London at no distant date has substantial basis. We have read the same story before, many a time, but up to now the project has not materialized.

If Mr. Frohman does secure a London theatre and if he does take over all the American successes of the past few years, he will beyond peradventure perform a service for the American stage of the greatest value.

At present Londoners have little knowledge of our best plays and players. To the majority, the developments of our theatre are as remote as those of Australia.

It is a question, of course, whether they will accept our work over there, except in special cases; but the venture is worth the making, and I hope Mr. Frohman seriously contemplates it.

The fact that grand opera is a luxury which the general public does not crave sufficiently to support has been demonstrated over and over again. As THE MIRROR said a few weeks ago, its continuance at the Metropolitan depends solely upon the willingness of a few wealthy men to put their hands into their pockets.

The outcome of the recent operatic troubles is another deal. The Metropolitan is to be leased from June 1 for three years, at an annual rental of \$22,000, to a new company of which Mr. Grau is to be the manager. Several men have subscribed various sums toward this new company, but the headway made thus far is not great.

There will be no opera under Mr. Grau's management next Winter, but there may be a short German opera season. Meanwhile the new company will have time to get on its feet and prepare for a vigorous campaign in 1898-99.

If New York managers would work together in harmony they could find plenty to do to protect and improve their collective interests.

The need of a well-organized managers' association has never been more apparent than during the present session of the Albany legislature. Since it convened half-a-dozen bills seriously affecting theatre interests have been introduced, and yet there has been no effort made to watch or frustrate these measures, which belonged either to the "crank" or the "strike" variety.

At present the question of influencing or opposing theatrical legislation is left wholly to individual effort. Men like Gerry and Comstock are frequently instrumental in obtaining the introduction of bills calculated to work injustice upon managers, and when it is considered how eccentric are the procedures of our State legislature, it is a matter for wonderment that these enterprises usually fail.

If our managers were able to pull together they might secure a law during the next ten days that would result in saving tens of thousands of dollars annually to the theatres of this city.

The anti railroad ticket scalping bill is on the verge of final passage. The many strong arguments in its favor apply with equal force to the question of theatre ticket scalping.

There is little doubt that an amendment to this bill, making it a misdemeanor to offer for sale complimentary or any theatre tickets, provided that there is a condition printed thereon that they shall not be offered for sale except at the box-office, would be accepted by its promoters and by the legislature.

Edgar Fawcett, a sour and disappointed literary man who contributes nowadays to an illustrated weekly paper with a backwoods circulation, sniffs the venerable poet, Richard Henry Stoddard, on the occasion of the notable dinner given at the Savoy in his honor recently by the Authors' Club.

In view of the many and the splendid tributes paid to Mr. Stoddard by leading men of letters of the world, either in post-prandial speech or in congratulatory message, Mr. Fawcett's feeble outcry savors of individual ridiculousness.

I don't know whether Mr. Fawcett failed to receive an invitation to the Stoddard banquet. I don't know whether he smarts still from Mr. Stoddard's witty suggestion years ago to "Turn that Fawcett off!" But it is evident that prejudice and ill-feeling underlie Mr. Fawcett's attack upon one of the most gifted and honored of our poets.

The prairie critic of the Chicago *Times-Herald* has discovered and put into practical shape a new and remarkable kind of dramatic criticism. He sits in his office now and writes elaborate reviews of new New York productions.

This species of journalistic enterprise is simple and inexpensive; it dispenses with the employment of a New York correspondent, and it saves telegraph tolls. Of course it leads to egregious and amateur blunders, because the prairie critic has not yet mastered the secret of

omniscience or even of ubiquity; but that makes not the slightest difference to him.

His approving reference to The Wife of Scarl, by the way, as "an inoffensive thesis play" is funny, particularly when his epileptic horror of "new school" and "problem" plays is taken into account.

"Thesis play" is good, nevertheless.

THE DEATH OF MILNES LEVICK.

Milnes Levick, one of the ablest actors ever known to the American stage, died last Sunday morning at his home, 306 East 138th Street, in this city, where he had been ill for more than a year, suffering with chronic gastritis and cancer of the liver. Mr. Levick was born at Boston, Lincolnshire, England, on Jan. 30, 1825, and appeared as an actor in the provinces before coming to this country in 1853. Many weary days after his arrival in New York he joined the cast of Uncle Tom's Cabin at P. T. Barnum's old Museum at Broadway and Ann Street, playing George Harris at a salary of \$15 a week, a compensation afterward increased by Mr. Barnum to \$18 a week. Tours of this country and of Canada followed. Mr. Levick rapidly becoming recognized as one of the leading actors of the day. He appeared in New York in Laura Keene's famous company, including Joseph Jefferson, C. W. Colcock, E. A. Sothern, and George Holland.

After this engagement he returned to Barnum's Museum as leading man, remained until the place was burned, when he rejoined Laura Keene, and played afterward in a long list of memorable productions, among them the great revival of Julius Caesar at Booth's Theatre, playing the title part. Later he appeared in support of Edwin Booth, Lawrence Barrett, Charlotte Cushman, Joseph Jefferson, Mary Anderson, Geneva Ward, Fechter, Madame Januschek, C. W. Colcock, Ross, Julia Marlowe, and Margaret Mather, his last engagement having been with Minna Gale Hayes, in 1892, at the Star Theatre in this city, when he appeared in one of his best impersonations, Master Walter in The Hunchback. Mr. Levick cherished among his chief treasures a photograph of Mary Anderson, bearing her autograph and these words: "To the best Master Walter I ever played with." He was a member of the company at Macaulay's Theatre, Louisville, in 1873, when Mary Anderson first appeared there as Juliet, he playing Mercutio, and the actress in her book, "A Few Memories," has this to say of him, and of others in the cast: "They were, with three exceptions, the most dogged, coldly uninterested set of people I have ever met, sneering at my every movement or suggestion. It was a relief to turn from them to that excellent artist and true gentleman, Milnes Levick, and to watch the earnest care with which he rehearsed every line. Most playgoers in America know how full of charm and originality is his reading of this difficult character. His interest in my work and his almost fatherly kindness I shall never forget. From that day we became warm friends, and he has no warmer admirer of his sterling qualities as man and actor than the unknown Juliet of that November morning."

Thirty years ago Mr. Levick became the pioneer of an actors' colony at Port Morris, N. Y., now a part of this city, others in the little settlement being Edward Eddy, Mark Smith, Sr., J. W. Barnett, Henry J. Daly, and Henry W. Marston. Mr. Levick's "Wilton Cottage," built when the colony was established, was the house where he died.

Gustavus Levick, adopted son of Milnes Levick, survives him. The funeral services will be held at the home of the dead actor to-day (Tuesday) and interment will follow at Woodlawn Cemetery.

JULIA ARTHUR'S STARRING VENTURE.

Arthur Lewis, who is the brother of Julia Arthur, and from whom the actress took the name of Arthur, her stage pseudonym, has cabled Napier Lothian of his arrival in London last week, whither he has gone to confer with his sister regarding the forthcoming production of A Lady of Quality. The attraction will be under Mr. Lewis's management. He is popular in the theatrical profession, having been connected with Abbey, Schofield and Grau, and this season as manager of Georgia Cayvan. Frederick De Belleville will originate the role of Duke Osmond in A Lady of Quality. The production will be staged under the direction of Napier Lothian. Mrs. Burnett herself is in the city superintending with Mr. Lothian the preliminaries of the production.

A NOTABLE EVENT.

On Tuesday, May 4, Mrs. Fluke will appear at the Fifth Avenue Theatre in a matinee performance of Sardou's great comedy, *Divorces*, for the benefit of the Maternity Free Bed Fund of the Hahnemann Hospital of New York. On this occasion Mrs. Fluke will be seen for the first time in this city as Cyprienne. She will be supported by an admirable company.

Charles Coghlan will play Des Prummel, and Max Freeman will be seen in the part of the head waiter, which he originated in English, and in which he made his first hit as an English-speaking actor. Others in the cast will be John Jack, Wilfred North, Alfred Hickman, George Trader, W. E. Buttfield, Marian Abbott, Harriet Sterling, and Bijou Fernandez.

EMPIRE STUDENTS' CLOSING BILL.

The fifth and final exhibition by the students of the Empire Theatre Dramatic School will occur April 29. The second act of W. S. Gilbert's Pygmalion and Galatea will be presented, in addition to three original one-act plays—Delightful Reminiscences, by Fred J. Beaman; An Evening of Art, by H. S. Cutler; and In My Lady's Chamber, by Helen Bogart and Theo. Burt Sayre. Mrs. Adeline Stanhope Wheatcroft, director of the school, announces that six of this year's graduates have already been selected by Charles Frohman for his companies.

ANOTHER PIRATE CAUGHT.

Howard and Doyle, through the assistance of Albert Weiss, manager of the Opera House, Galveston, Tex., have turned over \$100 to the Campbell Brothers on account of the Florence Hamilton company's production of the Galley Slave without right. Howard and Doyle warned this company and will proceed against others who have been cautioned against piracy yet have used copyrighted plays without authority.

LILLIAN LEWIS NOT IN VAUDEVILLE.

Lillian Lewis will not go into vaudeville as has been stated. Flattering offers were made to her, but her health at present is such that she cannot accept. Miss Lewis suffers from bronchial trouble, and has been advised to rest in New Mexico or Southern California. Next season she will appear in a new romantic play, For Liberty and Love, of which she is part author.

LAURA BURT.

Laura Burt, a portrait of whom appears upon the first page of this issue, needs no introduction to the readers of THE MIRROR. As June in Blue Jeans and as Madge Briar in In Old Kentucky Miss Burt has earned many honors and has won countless admirers in almost every section of this country. In England, too, her impersonation of the dashing Madge, a part she is still playing with great success, established her as a favorite in the Briton's island. Miss Burt was born in Ramsey, Isle of Man, but came to America at the age of three years, residing in Cincinnati, where her first public appearance occurred in February, 1880, at Lytle Hall, the vehicle of her unostentatious debut being a children's dialogue wherein Master Harry Hicks upheld the opposite part. Five years later Miss Burt made her professional bow at Hinck's Theatre, Cincinnati, singing and dancing her way into immense local popularity. A speaking part followed in the sensational drama, *Ship and Turk*, and then came an engagement with Donman Thompson in The Old Homestead. *Topsy in Uncle Tom's Cabin*, the Lancashire Lass in Alone in London, and a part in the Hanlon's *Fantasma* were also among Miss Burt's successful numbers, and then she was called upon to take at short notice the part of June in Blue Jeans, succeeding Jennie Yeaman. Her triumph in that role, and her still greater achievement in In Old Kentucky are too familiar to require description. Miss Burt also made a distinct hit as *Audrey in the Chicago World's Fair* open-air production of As You Like It with Charles Coghlan, Rose Coghlan, Alexander Salvin, John Glendinning, E. J. Henley, and James T. Powers as companion players; and as William in the same play when presented at Palmer's Theatre, in this city, by the Woman's Professional League. Joseph Jefferson, who intently observed the latter performance, said afterward: "I have played many times the part you took to-night, and I wish to tell you that I never played it half so well as you did," a compliment of which Miss Burt is rightfully very proud. Miss Burt has not yet settled her plans for next season. She is ambitious to play some part of a higher order than her present role, and will probably be given next season in an impersonation that shall give better opportunity for the display of her abilities in a finer grade of dramatic work.

MILLIE PRICE RETURNS TO THE STAGE.

Mrs. W. K. Churchyard, of Buffalo, formerly prominent in the profession as Millie Price, returns to the stage this week after an absence of five years. Millie Price back in the '80s played child's parts in the pantomimes of the London theatres. In 1885 she came to America and made a tour of the country in a dancing specialty with a burlesque company. She subsequently played soubrette roles and did her specialty in Natural Gas, Later On, Aunt Bridget, and for a season played the part of Flirt in Hoyt's A Trip to Chinatown. Then followed a series of engagements at the leading music halls of the country, and during the season of 1888-89 she was an attraction at Koster and Bial's for six consecutive months. While filling an engagement in Denver she married C. Merrill Dow, the son of a wealthy banker of that city. After her marriage she was known on the stage as Millie Price Dow, until she obtained a divorce from Mr. Dow a few months later. While playing at Shea's Music Hall in Buffalo, in 1892 she married W. K. Churchyard, a police commissioner of that city. Mr. Churchyard is a member of one of the oldest and most prominent families in Buffalo, and counts his friends in the profession by hundreds. Mrs. Churchyard immediately took up her residence in Buffalo, and for the past five years her only connection with the stage has been in arranging and managing benefits for less fortunate performers. M. Shea, of the Court Street Theatre of Buffalo, made her a very tempting offer to sing at his theatre this week, and she makes her appearance in connection with Robie's Bohemian Burlesques. Her plans as to the future have not been definitely determined, and she may either go on the road with a combination for the rest of the season or play the music halls.

A MINING CAMP EXHIBITION.

The '90 mining camp, already successfully shown at San Francisco and Chicago, will be exhibited at Madison Square Garden next month. A typical Californian pioneer town will be established with its hotels, gambling houses, dance halls, saloons, stores, post and express offices, miners' cabins, Chinese laundries and the rest. The cabins to be used are said to be the structures originally occupied by John W. Mackay, Bret Harte, Mark Twain, Major William Downey, Senators Perkins and Jones and others who have since outgrown log cabins. Two hundred and fifty persons will be employed in the enterprise.

THE FALLOW FIELD OF BLODGETT.

Arthur W. Tans has sent to THE MIRROR the following luminous communication, addressed to him from Blogett, Mo. It would seem to suggest that in Blogett there might be found an excellent field of operation for a dramatic and operatic school of widest scope and most exhaustive curriculum. The needs of Blogett are thus summarized:

Please send Price List of Operas including *Mascot*, also the no. of mails and fms that it take to play them. Give Price of costumes for each Opera especially *Mascot*. Give Price of scenery for same. Give Prices of Books and how to make R. in Hall Thunder and Lighting, how to make up the face ect Prices of Boards Wigs ect.

IVAN GREBOFF'S AMERICAN DEBUT.

Ivan Greboff, a Russian boy pianist, appeared for the first time in America at Hardman Hall last Saturday and made a favorable impression upon an invited audience of critics and musicians. Greboff proved to be a player of much ability and rare facility, excelling in command of the mechanism of the piano and evidencing careful, intelligent training. His touch is often heavy and his work suggestive of education rather than of inspiration. The pianist was assisted by a capable orchestra, directed by Alexander Syden, and by Emily Smith in soprano solo.

CHINNIE FADDEN IN A NEW PLAY.

The character of Chinnie Fadden is to be continued next season in a new play to be written for Charles H. Hopper by Augustus Thomas. Chinnie will be shown as a well-to-do member of some social prestige. Mr. Hopper, it is understood, will compose several new, catchy songs, and the many diverting metropolitan types set forth in the present play will be transplanted to a new environment with an effort to preserve all their original charm.

Don't make any mistake in booking Johnson, Pa. Johnson's Opera House the popular house. W. C. Fadden. Plenty good time open.

REFLECTIONS.



Catherine Campbell, whose portrait appears above, played for three years small parts in different productions, her last appearance in this city having been with the Lyceum stock company as the Mayor's wife in The Prisoner of Zenda. Miss Campbell, who closed on April 10 at Washington, D. C., with Madame Sans Gêne, in which production she has been playing Princess Elena during the season past, has not yet arranged for the Summer or for next season.

Rena Ray Rockman, the Western girl who is Sarah Bernhardt's protégé, will soon appear in Paris in a play called *Snobs*, under the stage name of Mlle. Rayna.

Frank Boworth, the old time actor, now professor of elocution and physical culture at the Camden Point, Mo., Military Institute, has been engaged by Manager Buckley for his Spring and Summer season at the Grand Opera House, Washington, D. C., commencing about May 17.

The annual *Fiesta de Los Angeles* will commence to day at that city, continuing until Saturday.

A new musical comedy, The Laundry Girl, by Fowler and Wilson, will be produced under management of W. J. Block at the Park Theatre, Boston, on May 10.

Maurice Freeman, who was engaged to strengthen The Electrician, has made another artistic success, being complimented highly by the press. He is anticipating a debut in vaudeville, having received a tempting offer, and has a one-act comedy written for him by Edwin Barbour, entitled By Royal Command.

Kate Partington, who has played *Topsy* in Uncle Tom's Cabin thirty-five years, has decided to retire from the stage. She is now more than fifty years old and believes that Uncle Tom's Cabin is less popular now than it was a quarter of a century ago.

Mr. and Mrs. David Atchison are at Pittsburgh, where Mr. Atchison is connected with Hopkins' Theatre. Mrs. Atchison was a member of Clay Garden's company last season.

Signor and Madame Borelli, the well known travesty team, will sail for Europe June 3 and open in Switzerland about June 15.

The Mahr Sisters have signed with Gus Hill's company presenting McFadden's Row of Flats for next season.

George R. Moore, the character actor, who has been known to the stage as Ralph Densmore, will hereafter appear under his own name.

Christie MacLean has been engaged for the soubrette role in The Boys of Kilbenny, and will introduce her Irish songs and dances during the action of the play.

Thomas Lowden is touring the South in *Mascot*, a farce-comedy that travesties the comic opera of like name. His company includes Eleanor De Lisle, Walford Wilson, Dorien Leigh, Moore and Price, Olive McEll, Helen Raymond, Coni Carlisle, Charlotte Norton, and Frank Worthington.

Burt Haverly and Laura Biggar are considering the advisability of starring next season in a new play which is being written for them. They have received several flattering offers for summer vaudeville entertainments.

Amy Lee, originally engaged for one week at the Girard Avenue Theatre, Philadelphia, has closed her engagement with that company after playing five weeks and receiving many excellent notices.

George Backus, who has been successful this season in William Gillette's part in Too Much Johnson, probably will play Mr. Gillette's part in a traveling Secret Service company next season.

Sidney R. Ellis, having closed his season in Darkest Russia, is organizing a stock company to open May 3 in a prominent city.

Carmela Cosenza will give a piano recital, under distinguished patronage, at Madison Square Garden Concert Hall to-morrow (Wednesday) evening. Signorina Cosenza will be assisted by well-known vocalists.

Amy Muller, of Hoyt's A Stranger in New York, will be seen next season in European novelty dances.

Octavia Barbe opened last night with the Castle Square Opera company at Philadelphia as Kitty in *Princess Bonnie*.

The Agnes Carlton Phillips company opens April 26 at La Belle Park, Paducah, Ky., for the summer. The company includes Alphonse Phillips, Charles B. Barrington, Will H. Evans, E. S. Lawrence, Jules Del Marr, Professor Herriman, Hillier, Blanche Buffington, Alice Newton and Agnes Carlton Phillips.

Mrs. Beaumont Packard arrived at San Francisco on April 4. She is convinced that she can establish a new circuit for a stock company in the West, where she has found business generally good.

Edwin Mordant will play the lead during the Spring tour of Shenandoah.

One of the most reliable and highly esteemed representatives of THE MIRROR is William E. Cox, of Grand Rapids, Mich., where he occupies the responsible position of secretary and treasurer of the Powers and Walker Casket Company. Mr. Cox was a sixteen-year-old schoolboy when he joined the staff of THE MIRROR, and during the eighteen years which have elapsed since then he has been a steady and valued correspondent. His reports of the attractions appearing in Grand Rapids and his opinion

AT THE THEATRES.

Lyceum—The Mysterious Mr. Bugle.
Parts in three acts by Madeline Lucette Ryley. Produced April 10.

Betty Fondacre Annie Russell
Julia Fondacre Grace Fisher
John Fondacre Guy Standing
Mr. Tote Charles Craig
Louise Tote Agnes Flindlay
Bonaparte Master Mitchell
Chickwell Edgar Norton
Burglar John Woodburn
Policeman Henry Phillips
Waiter Charles Peckham
Tom Pollinger Joseph Holland

Madeline Lucette Ryley's new farce, *The Mysterious Mr. Bugle*, had its first metropolitan presentation last evening, inaugurating a supplementary season at the Lyceum. The new play had been received with marked favor during a brief preliminary tour in other localities, and was made an object of unusual interest, since it served to introduce that charming actress, Annie Russell, for the first time in a farcical order.

Mrs. Ryley has sought to provide in her new work nothing but harmless merriment. Even her delightful Christopher, Jr., was a personage far more serious than is *The Mysterious Mr. Bugle*. For that matter, there is no Mr. Bugle. His history, light and trivial as the texture of a French farce, is something as follows:

Betty Fondacre is betrothed to Tom Pollinger, but Tom is compelled to keep the matter secret because a grandmother, whose hair he is, threatens to disinherit him if he marries under forty years of age. Being of an absurdly jealous nature, Tom prevails upon Betty to represent herself as a grass widow whose husband, Mr. Bugle, is away on business, hoping thus to prevent other men from flirting with the magnetic Betty. The Lakewood Hotel, where Betty stays, is owned simultaneously by her cousin, Allan, and a burglar, who meet in her room. Allan leaves the burglar out of the room, locks the door, and explains matters to Betty, who appears at this crisis. She does not believe him, and tries to get rid of Allan, as her jealous lover is momentarily expected. Tom knocks on the door, and Allan is forced to escape by the window. Betty relates the burglar story to Tom, who has heard a man's voice within, and is insanely jealous. Her explanation involves two burglars and is received with much suspicion. Tom sets out to discover the identity of the other man in the case, and it all precipitates a hopeless tangle. Every man in sight is suspected of being either Mr. Bugle or the alleged burglar. Betty's burglar story has implicated Allan who is cheerfully identified by the real burglar, and Allan, hearing that a Miss Fondacre is engaged to Tom, reports to Betty that her younger sister, Julia, is to marry Peter Hovey, and it is Betty's turn to be jealous. About this time, Betty, as Mrs. Bugle, is called upon to sign a deed, and in anxiety to get a signature of her supposed husband, Solomon Bugle, she signs Allan's name to sign that name to the document. To avenge herself upon Tom, she announces her engagement to Allan, who secretly worships her, and then it comes out that Allan's name is signed to the deed. The value, of course, is accused of being Mr. Bugle, and Tom, angry to thresh him, but gets the worst of the encounter. Hovey, by this time, has become sufficiently intricated to make much damage if the law proceedings were prolonged and no explanations are forthcoming and the engagement of Tom and Betty is publicized. Allan is betrothed to Julia, and all ends serenely. Several minor characters of more comically are introduced in Mr. and Mrs. Tote, their son, Bonaparte, and Chickwell.

Mrs. Ryley has handled this admirably farcical idea with that nicely of humorous perception and that deftness of touch so plausibly evident in all of her previous works. From the delightfully conventional opening to the charmingly characteristic close the humor was as refined as it was informed and genuine.

Agnes Russell's debut in force was but the revelation of another aspect of this sweet little woman's rare ability as an actress. One familiar with the gentle pathos of her former performances must have known that her sense of humor was splendidly acute for pathos and humor are kin, and Miss Russell's Betty was a charming impersonation of that tender, winning humor that is trust and grace. Joseph Holland found a thoroughly congenial role in Tom Pollinger; Guy Standing made a pleasing, effective Allan; and Grace Fisher a pretty Julia. In the eccentric character parts of Mr. and Mrs. Tote, Charles Craig and Agnes Flindlay scored strong personal hits, and Master Mitchell was most convincing as their cherubic child. Edgar Norton was capital as Chickwell, a most respectable man, and John Woodburn, Henry Phillips, and Charles Peckham were clever in minor roles. The play was handsomely mounted and capably directed.

Hoy's—The Man From Mexico.

Parts in three acts, adapted from the French of Gondinet and Biron by H. A. Du Souche. Produced April 10.

Benjamin Fitzhugh Willie Collier
Rodger Meijers M. A. Kennedy
William Lovell Theodore Babcock
Van Buren Bismarck Schmidt John R. Maher
Richard Daniels George P. Hall
Edward Farmer Edward D. Tyler
Timothy Cook Henry Norman
Louis W. H. Porter
McMullen Charles Peterson
Greggs Charles Mitchell
Clementina Fitzhugh Louise Allen
Grace Nita Allen
Nellie Majors Leila Tabor
Miranda Margaret Gordon

The Man From Mexico which was produced at Hoy's Theatre last evening is essentially a farce built on the usual Gallic model of humorous complications. The adapter, H. A. Du Souche, has endeavored to localize the plot, but it still bears strong evidence of its exotic origin.

The plot deals with the predicament of a reputable New York citizen called Fitzhugh, who is prevailed upon by his friend, Colonel Rodger Meijers, to visit the Cimarron, a resort which the police have had the intention of raiding at the earliest opportunity. Mrs. Fitzhugh gets word of her husband's intended visit to this resort, and, unable to endure the pangs of jealousy while remaining at home, pretends to go on a visit to her mother, but in reality follows Fitzhugh.

As luck would have it the place is raided by the police that very evening after the husband has left, the wife being "gathered in." Fitzhugh, however, gets into a violent dispute with a cab-driver, in consequence of which he is arrested and sentenced to the "island." His wife, on the other hand, is taken to the police court and released on bail. In order to supersede the diagnosis of his sentence, Fitzhugh pleads for a parole of three hours, which is granted him. This enables him to return home to tell his wife that he has been suddenly called to Mexico on important business, and thus have to serve his sentence under an assumed name.

While Fitzhugh is on the island, his wife, as a

member of the Flower Mission Committee, visits the prison, where the husband, who is supposed to be in Mexico, is obliged to weekly submit to seeing his better half indulge in an animated flirtation with the jolly warder.

Fitzhugh, having completed the term of his sentence, returns home in the last act, and much farcical fun is evolved from his mendacious efforts to give an account of his sojourn in Mexico.

The farce was interpreted by a cast made up mainly of clever performers. Willie Collier was capital as Benjamin Fitzhugh, and his drill delivery and general comicality of deportment under trying circumstances kept the audience laughing whenever he was on the stage.

M. A. Kennedy as Rodger Meijers, and Theodore Babcock as William Lovell also contributed mirth-provoking performances. John R. Maher, George F. Hall, Edward D. Tyler, Henry Herman, W. H. Porter, Charles Peterson, and Charles Mitchell were all satisfactory in characterizations of a farcical order.

Louise Allen as Clementina Fitzhugh and Nita Allen as Sallie proved excellent selections for those roles.

Garden—Dr. Bulgraff.

Drama in four acts by Charles Klein. Produced April 10.

Dr. Steppoff Wilton Lackaye
Squire C. W. Coulcock
Gerald Festus Forrest Robinson
Sir Godfrey Langman Byron Douglas
Dr. Judd Joseph Allen
Palmer Mark Sullivan
Dawlish J. W. Rennie
Franchi Joseph Calahan
Professor Sterns Edwin Wallace
Bertha Bulgraff Grace Mae Lanakin
Mary Alice Evans
Agnes Langman Marie Wainwright

Wilton Lackaye presented last evening, for the first time in this city, Charles Klein's hypnotic drama, *Dr. Bulgraff*, in which he has been seen throughout the country during the present season. The play and its central figure are curiously the sequels to the moving impulse of *Trilby*, and the most remarkable character, Seagull, portrayed in the original production of *Trilby* by Mr. Lackaye.

Mr. Klein's play tells of an aged doctor who spends all of his time in a secret laboratory striving to win riches for his beloved young sister, until he discovers that she has been betrayed by a titled reprobate. Vengeance then becomes the sole purpose of his life, and he demands "sister for sister," seeking to wreak his revenge upon his idol's betrayer by ruining the concubine's sister, whom he hypnotizes and keeps within his power only to find that his feeling for her is one of love instead of hatred. Bulgraff at length kills his brother before her eyes and, in order to save himself, places her under his hypnotic spell that her mind and her tongue may remain always in his control. For a time this condition prevails, but the secret of the illusion is at last suspected and overthrown just as the girl, at Bulgraff's behest, is about to convict her former lover of the murder. The doctor's hope having perished with the casting of his spell over the young woman, he swallows poison and ends his miserable career and the play.

The play contains several strong situations and held the attention of the audience last night from the beginning till the last word was spoken. A peculiar interest attached to the strong character of Dr. Bulgraff and his mysterious drug. The hypnotic element was undoubtedly one of the chief factors of this interest.

Wilton Lackaye was powerful and convincing as Dr. Bulgraff. As when he played Svengali, his make-up was excellent, and with his strong, vibrating voice he won success in his effort to suggest the German savant of mysterious life and power and peculiar power.

C. W. Coulcock as Squire Festus was, as usual, excellent. Forrest Robinson as his son Gerald Festus played with spirit; Mark Sullivan gave a clever and amusing character sketch of the officious clerk in the laboratory, and Byron Douglas, Joseph Allen, J. W. Rennie, Joseph Calahan, and Edwin Wallace were successful in their respective parts. Marie Wainwright, Alice Evans and Grace Mae Lanakin did all that was required of them.

Irving Place—Liebel.

Drama in three acts by A. Schindler. Produced April 10.

Hans Weiring Adolf Link
Christine Agnes Sorma
Mild Schlegel Anna Braga
Katherine Binder Fiddi Finch
Prize Lehrling Hubert Kosack
Theodor Kaiser Julius Strobel
A gypsies Max Birn
A servant Carl Fritsch

Link, in which Agnes Sorma appeared with pronounced success in Berlin last year, was presented for the first time in America at the Irving Place Theatre last Thursday evening.

The theme might be characterized as a dramatic illustration of the fact that "man's love is of man's life a thing apart, 'tis woman's whole existence." Fritz, a devil-may-care German student, has had a love affair which has lately been discovered by the husband of the lady in question, and he knows that he is likely to be challenged. In the meantime he assumes himself with playing at love with Christine, an unsophisticated young girl, the daughter of an old violinist. His friend, Theodor, follows suit by making love to Mild, the intimate friend of Christine.

Then Fritz receives the expected challenge, and is killed. Christine is kept in ignorance of the duel, and is not even informed of the death of Fritz until Theodor comes to tell her that they had buried him the day before. When Christine ultimately learns that he was killed in a duel for making love to another woman, she gives way to jealous rage and hardened despair, and rushes out of the house, presumably to kill herself on her lover's grave.

As Christine Frau Sorma again proved herself an actress of exceptional ability and fully equipped in point of dramatic technique. She is unquestionably one of the best exponentes of the modern school of stage realism. Her Christine was an exact and artistic impersonation of the lovable German "mädchen," who if her love affair with the German student had resulted profitably would have settled down to a commonplace "Housewife," but who, on the other hand, is so sentimental in regard to her first fond love, that she prefers death to a continuance of life without her lover.

There can be no question that Frau Sorma held the audience in rapt attention throughout the performance, which was principally due to the cleverness of her acting and her magnetic personality. She scarcely can be said to have moved the hearts of the audience to any great degree in the pathetic scenes of the play. Frau Sorma is essentially endowed with an artistic, not an emotional temperament.

The supporting cast was competent throughout, Adolf Link being especially good in the character of Hans Weiring.

Last evening Frau Sorma appeared as Dora

in a revival of *Diplomacy*, which will be repeated to-night (Tuesday) and to-morrow night. On Thursday evening she will be seen here for the first time in a drama called *Chic*.

Broadway—The Wizard of the Nile.

The Wizard of the Nile, after a tour of the country, returned to New York, and on Monday night drew a good-sized audience to the Broadway.

The farce was interpreted by a cast made up mainly of clever performers. Willie Collier was capital as Benjamin Fitzhugh, and his drill delivery and general comicality of deportment under trying circumstances kept the audience laughing whenever he was on the stage.

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BROOKLYN THEATRES.

The Amphion.—The Tarrytown Widow.

After a week at the Park Theatre, The Tarrytown Widow made her first appearance in the Eastern District last night, and was evidently successful in bringing the audience into smiles and laughter. The Tarrytown Widow is a farce-comedy written on old lines, but it is different from most of the others in not depending upon specialities. There are no songs nor dances. The Tarrytown Widow stands squarely on her own feet.

The story is the familiar one of the tribulations of a man-hunting and apparently strictly respectable man of family who sends his wife to the country and starts to have a quiet little fling. The married man with sporting propensities is in this instance Benjamin Bowes, who, just after sending his wife and young beautiful Augusta, who thinks of nothing but his ached, looks off to Loon Lake, meets a charming young widow in the Grand Central Station, and makes an appointment to meet her in two weeks at her home in Tarrytown. He goes to Tarrytown, and through a series of circumstances too intricate to have untangled, falls into the clutches of a maiden of uncertain age and singular experience who is possessed of a frantic desire to be married to another.

While the maiden is making advances to Mr. Bowes, his wife, a woman of strong character, of whom his husband stands in fear and trembling, suddenly arrives from Loon Lake, meets a charming young widow in the Grand Central Station, and makes an appointment to meet her in two weeks at her home in Tarrytown. He goes to Tarrytown, and through a series of circumstances too intricate to have untangled, falls into the clutches of a maiden of uncertain age and singular experience who is possessed of a frantic desire to be married to another.

A CHANGE AT THE ALAHAMBRA, CHICAGO.

Mr. H. E. Jacobs, who recently planned and for whom the handsome Alahambra Theatre in Chicago was especially built six years ago, retired from the house April 7, and has been succeeded by William H. Barry, who for several years has been a resident manager for Mr. Jacobs in Chicago. There was much competition for the lease of the Alahambra. The Chicago *Times-Herald* says: "A number of prominent managers from Chicago and other cities, who desired a popular combination house to complete their circuit, entered the field as competitors, but Barry's financial backing was the strongest, and the new lease was closed in short order. The new back of Manager Barry in the venture are all wealthy business men, one a prominent manufacturer, who for business reasons do not care to be publicly known in the cast, but it is understood they will expend considerable money in still further beautifying the theatre during the summer months. They have also authorized Mr. Barry to go ahead and inaugurate a new and liberal policy in the future conduct of the house. The present bookings, extending to May 22, will be carried out, when the season will probably close to reopen about Aug. 11."

OLB OLSON.

Manager Jules S. Murry announces for the coming season a revival of that well-known dialect comedy, *Ole Olson*, with the original cast and several new and up-to-date features. An *Ole Olson* has been off the road for three seasons, the revival will arouse unusual interest among patrons of that class of entertainment. Manager Murry says the cast and production will be the best the comedy has ever had. Contracts have been let for original printing and advertising novelties. Ben Hendricks, one of the best Swedish dialect comedians, has been engaged for the title-role, which was successfully portrayed by him for two seasons, while St. George Hussey will assume her old character of Mrs. O'Flanagan. No expense will be spared to make the revival one of the big successes of the season. Mr. Murry is located at 105 1/2 South Clark Street, Chicago, Ill., for the present.

A NEW LONDON VENTURE.

Al Sutherland, who is well and favorably known in this country, and has been manager for many leading attractions, has decided to make London his permanent abode. He is at present acting manager of the Garrick Theatre for George Edward's *My Friend the Prince* company, and, in conjunction with this, has opened an International Exchange Bureau for the buying and selling of parts and the transacting of general theatrical business. Mr. Sutherland will be in touch with first-class authors and composers, and will have on hand their works for immediate inspection. This will also offer opportunity for American authors to place their works before the London managers. Mr. Sutherland will also arrange to book tours in England or on the Continent, and secure engagements for artists in any branch of the profession.

A NOTABLE PRODUCTION.

Patent Applied For is the name of a scenic production which E. H. Vane is now preparing to put on the road. There will be three comprehensive features to attract the attention and patronage of the public. The first of these is a horsecar carriage which can be run in port by Mr. Vane from stage, and which will be introduced in operation on the stage. A remarkable scenic effect will be the deck of a steamship. A theatrical stage has been manufactured for this scene, and it will rise and fall in a startlingly realistic manner. Mr. Vane has also engaged Beatrice, a most graceful and daring dancer, who will invent the acrobatic role of the play with original charm. No expense has been spared to make a production notable in all particulars.

THE L. H. A. BENEFIT.

The annual benefit of the Theatrical Mechanics' Association, of this city, will take place, through the courtesy of H. C. Miner, at the Fifth Avenue Theatre, Thursday afternoon, April 22. The object of this Society is entirely fraternal and benevolent, and has nothing to do with the question of labor vs. wages. An exceedingly attractive programme has been prepared by the committee, embracing the following artists: Caroline Wall, Sydney Grant and Miss Morton, Moore Brothers, Billy Farrel and Miss Willie Parcell, W. F. Scott, Harry Osborne, Dan Leno, Cosmo and McFarland, John Keene, Newby's Quintette, Sam Bernard, and May Warren.

THE CASTLE SQUARE COMEDY COMPANY.

The Castle Square Comedy company, under the general direction of Tony Cummings, will open a short season at the Castle Square Theatre, Boston, with *The Wits*, on May 2. The standard comedies and masterpieces will be presented. The company will include the following persons: Lillian Lawrence, J. H. Gilson, Mary Sanders, Morris Lewis, Charles MacKay, Tony Cummings, Lizzie Morgan, William Murphy, Miss Morris, Lisle Morris, Howard Hall, and Miss Morrison. J. H. Keene is the business manager of the company.

LA MOTTE CONTRACTS WITH COOTE.

In J. La Motte has signed contracts by which he becomes the manager of Bert Coote for a term of five years. Mr. Coote will be surrounded by a first-class company in his former success, *The New Boy*. Manager La Motte is also negotiating with the Peacocks for a new farce, which in all probability Mr. Coote will produce before the holidays. Thomas O'Neal has been engaged to go in advance.

DANGEROUSLY ILL.

It was reported last night that Camille D'Arville, whose sickness is chronicled on an early page of *The Mirror*, is critically ill in Chicago, the rumor being to the effect that she could not recover. It was impossible to secure authentic news of Miss D'Arville's condition before the hour of going to press.

GENTRY REPRIVED.

J. B. Geary was reprimanded by the Governor of Pennsylvania, yesterday, and will await the action of the Board of Pardons, now in session, with a prospect of incarceration for life, instead of execution, in accordance with his sentence.

OBITUARY.

Thomas G. Ziegfeld, late musical director of Shamus O'Brien, died at Chicago on April 8 of rheumatism of the heart, aged thirty-three years. Interment was made in Rosedale Cemetery, the McVicker's Theatre orchestra playing at the funeral.

William F. Mack, the well-known comedian, died at his home, Boston, Mass., on April 12, aged thirty-seven years. He is an ex-vice-president of Francis Wilson, the Daly brothers, Charlie Reed, May Irwin, Russell's Comedians, Thomas Q. Sartorius, and is now Hove's companion. He was widely known and most popular. He is survived by a widow and a daughter.

George W. Harrigan, an old-time actor who had long been an inmate of Bloomingdale Insane Asylum, under care of the Actors' Fund, died there on April 17.

Louis Gorrell, a pantomimist, died in this city on April 18 of consumption.

Miss Van Osten, wife of Robert Van Osten, died at her temporary home, 225 East Fourteenth Street, on April 18, after a long and painful illness. Mrs. Van Osten was buried in the Actors' Fund plot in Evergreen Cemetery.

Joseph L. Massie, of The Cherry Pickers company, died on April 18 at his home, Winfield, N. Y., whence he had hurried from Chicago when taken ill with pneumonia. He died a few hours after reaching his home. Mr. Massie, who was sixty-four years of age, was well known as a manager and an actor.

Violet Irene Carlart, infant daughter of James L. and Irene Lorraine Carlart, died in this city, April 18, of disease of the heart, aged six weeks and three days. Funeral services were held at the Little Church Around the Corner, on Good Friday, the Rev. Dr. Houghton officiating. The remains were placed in the receiving vault of the Cemetery of the Evergreens, and will be taken to Glencoe, Mass., for interment. The final offerings from personal friends and the Twelfth Night Club were numerous and beautiful.

George Scott, whose name in private life was Alonso Scott, died in the City Hospital, Cincinnati, on April 19, of pneumonia. He had been a member of The Metal Card company, and was thirty-seven years of age.

MATTERS OF FACT.

Frank R. Mills played Mr. Hackett's part of *Caravan* in The Mayflower during the last week of its run at the Lyceum, and at its final performance in this city. The statement that he acted it but one night was an error. Mr. Mills undertook the part at very short notice, and played it after only one rehearsal. In the revival of *The Prisoner of Zenda* on tour this summer, Mr. Mills will play Fritz von Parhamius.

S. H. Friedlander, of the Columbia Theatre, San Francisco, arrived in New York on Saturday. Mr. Friedlander will spend several weeks here.

The girls from Paris company were arrayed last night in an entirely new set of costumes in recognition of the fact that it is the Easter season, and that the old costumes are beginning to show signs of wear owing to the long run of the play.

Rose Rydygier, who has been so successful in her professional instruction and also in coaching professionals for special engagements, has made arrangements to remain in town during the summer to instruct her pupils, many of whom have come from the South and West.

Will H. Barry, writing to *The Mirror*, says: "There is absolutely no truth in nine out of ten of the rumors now being circulated about H. H. Jacob's troubles in Chicago. There has never been a time during the past five years when he had less outstanding obligations than at the present, and during the last three years he has wiped out these obligations by thousands of dollars, until what remains unsatisfied at present are very insignificant compared with what has been set. Had he have been given a chance, I am positive he would have been squarely on his feet here in one more season. His whole trouble in Chicago was precipitated by one creditor for a small amount, and this by a firm to whom he has paid over \$50,000 in six years. Though I have succeeded Mr. Jacobs as lessee of the Alahambra Theatre, I shall try to carry out as nearly as possible on my own account the strong line of bookings he had secured for the house next season, and strive to keep up the high plane the house reached during his management."

The *Actors' Society of America*, having investigated Lettie Stanfield's reasons for leaving the *Midnight Bell* company suddenly in Louisville, Ky., have fully exonerated her from all blame in the matter.

Lilie Leigh, who is playing leading roles with the Pennsylvania stock company at Philadelphia, invites offers for next season, sick engagements preferred. The press of that city have complimented her highly upon her work. She has an extensive wardrobe.

A first-class man to play basso is wanted by Manager G. W. Dibble for the Alma Chester company. Mr. Dibble may be addressed in care of the American Thesrical Exchange.

Caroline Henniles is still residing in Paris. She hopes to return to this country to sing in the Fall.

A lot of theatrical scenery and properties will be sold at public auction by Darling and Co. at Eleventh Avenue and Twenty-seventh Street, on April 26 for the Terminal Warehouse Co.

J. Hay Caesar and wife, Fanny Cohen, have just closed their engagement with Palmer and Knowles' Great Diamond Robbery, and are open to negotiate for next engagement for next season.

Marie Thomas, at present with The Old Homestead company, invites offers for heavy or comedy leads for the coming season.

Clytie will enter the American field of amusements next season well equipped physically, particularly, and with an extensive wardrobe. In addition to his European material, enough new models and designs are being reproduced in the studios of Sennett and Landis, of Chicago, to keep that firm busy till next season opens. Clytie will present several new and novel tricks of ingenueis that have not been seen in this country, besides East Indian mysteries of an ancient order.

William Roselli has been specially engaged for the lead in the New York engagement of *The Land of the Living* at the Star Theatre.

The Park Theatre at Philadelphia, Pa., will be sold at public auction at the Philadelphia Exchange, Third and Walnut streets, May 20, by the executors of the estate of Israel Feldman. The Park is a thoroughly modern theatre, located in an excellent section of the city, and completely equipped with all the necessary accessories. Catalogues, etc., will be furnished by the auctioneers, etc.

William McCutcheon has on sale or will let on royalty the following well-known successes: *Man'selle*, a comedy; *Caravan*, a burlesque, and *Frank Harvey's Malediction*, *The House of Mystery*. Mr. McCutcheon's address is 1450 Broadway.

Wallace McCutcheon has on sale or will let on royalty the following well-known successes: *Man'selle*, a comedy; *Caravan*, a burlesque, and *Frank Harvey's Malediction*, *The House of Mystery*. Mr. McCutcheon's address is 1450 Broadway.

Henry Bergman, who was associated the past season with W. H. Crane, Stuart Robson, N. C. Godwin, and other attractions, and who during the season just closed so successfully played the Spaniard in *Last, Strayed or Stolen*, is at liberty for the Spring and next season.

C. Morley, manager of the New Opera House at Muncy, Pa., is now booking for next season. Only a limited number of attractions will be played.

"X" can this office, wants a lady partner for vaudeville sketch.

Maria Strickland has just recovered from a long illness. She is a thoroughly capable actress and can play character, comedy-drama, or heavier.

The partner of C. M. Alivene, of the London Conservatory of Stage Dancing, with studios at the G and Opera House, has just returned from abroad with a number of novelties in dances, ballets, pantomime sketches, etc. A spectacular dance has already been accepted by a former pupil, Miss Rialta.

Harry Dickens has been engaged for *Tancer in the Dark*, at Ford's Opera House, Baltimore, May 2. Mr. Dickens' contract is for one week only.

Although Holy week is considered one of the worst in the year, theatrically, The Stowaway played Lothrop's Opera House at Worcester, Mass., the past week to very large business. Manager Wilson has open time in May, and is now booking for season 1897-98.

A comic opera company and a Hungarian band are wanted for a Summer engagement in the South by Colonel T. Allison Brown, 1422 Broadway.

A farce-comedy on the order of *Never Again* and *My Friend from India* is wanted by "Confidential" to care this office, to whom full particulars should be mailed in first letter.

Repertory companies are wanted at the Canton (N. Y.) Opera House during the Summer months. This town has a population of 7,500, and the house seats 800.

Trilling's Opera House at Clarksville, Tex., will be managed by C. Gaines in future. Clarksville is a good show town for its size, and breaks a long jump between Paris and Texarkana.

Albert R. Paine, 127 Fifth Avenue, has a number of plays which he will dispose of on reasonable terms.

Lillian Burnham, who is playing Lacy in *Hands Across the Sea*, is meeting with remarkable success singing Anna Held's song, "Come Play With Me." Another song which secures encore is "The Raccoon and the Bee."

Harry Nye, who has leased the Auditorium at Marietta, Ohio, advises managers who wish to play that town to communicate with him.

E. L. Downer Forsyth is located at 100 West Thirty-fourth Street, where the latest novelties of the theatricals are taught, beside jig, buck, and clog dancing.

The new and very elegantly equipped Star Theatre, Elizabeth, N. J., under the sole management and management of Colonel W. M. Morton, was started on its career most conspicuously, and is meeting with the most success. The open time for the present season and next is being rapidly booked with only the most prominent attractions. It is the intention of Colonel Morton to play the New Star Theatre the year round, giving light Summer entertainments, composed of musical and other attractions of "gilt-edge" calibre, at popular prices. As Elizabeth is a great stay house, in (Summer) community an excellent paying business is assured. There are a few open dates to be had for May.

F. Ziegfeld, Jr., proprietor of the Evans and Hoy company in A Parlor Match, and manager of Anna Held, has come to grief. Mr. Ziegfeld is one of the most liberal and thorough advertisers in the theatrical business, and takes great pride in fine lithographs. A recent three-sheet of Anna Held, gotten up as fine as a lithograph can be made without regard to cost, has proven to be so beautiful that Mr. Ziegfeld finds his mail daily increased by several hundred letters requesting these lithographs, and, when complaining about the unsatisfactory window-showing to his agent, he was confronted with the information that the lithographs are now so beautiful that the people put them in their rooms instead of in the windows.

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 10 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN.

Anspach, Min. Francis, Emma. Powers, Georgia. Purcell, Kate. Petroni, Mrs. Herbert. A. E.

Abbott, Marion. Fulton, Nell. Payne, Lydia. Price, Jessie. Pardy, Laura. Palmer, Jeanne. Hutchinson, Clas.

Arlington, Arlie. Gilmore, Florence. Fitzgerald, Miss C. Hutchinson, Mrs. Hutchinson, C. E.

Jean, Clara A. Forrest, Gail. Rhoads, Lulu. Rhoads, Lydia. Reckin, Ethel.

Armstrong, Sidney. Fitzgerald, Miss C. Hutchinson, Mrs. Hutchinson, C. E.

Alexander, Lillian. Franklin, Berth. Rhoads, Lydia. Reckin, Ethel.

Alter, Lottie. Franklin, Berth. Rhoads, Lydia. Reckin, Ethel.

Almonette, Laura. Franklin, Berth. Rhoads, Lydia. Reckin, Ethel.

Aiston, A. C. Mrs. Franklin, Berth. Rhoads, Lydia. Reckin, Ethel.

Burton, Marie. Franklin, Berth. Rhoads, Lydia. Reckin, Ethel.

Burton, Mrs. Franklin, Berth. Rhoads, Lydia. Reckin, Ethel.

Bell, Music. Franklin, Berth. Rhoads, Lydia. Reckin, Ethel.

Burton, Catherine. Franklin, Berth. Rhoads, Lydia. Reckin, Ethel.

Brown, Minnie. Franklin, Berth. Rhoads, Lydia. Reckin, Ethel.

Brown, Agnes. Franklin, Berth. Rhoads, Lydia. Reckin, Ethel.

Brown, Lillian. Franklin, Berth. Rhoads, Lydia. Reckin, Ethel.

Brown, Mrs. Franklin, Berth. Rhoads, Lydia. Reckin, Ethel.

VAUDEVILLE STAGE

THEATRES AND MUSIC HALLS.

Kell's Union Square.

A straight variety bill, without one legitimate star, is the novelty Mr. Fynes presents to his patrons this week. It includes the Franz Family of acrobats; the Five Castilians in a new sketch by Edward Owing Towne; the American biograph; Hilda Thomas, comedy star, and Frank Barry; M. Brust and Madame Riviere, duetists; McIntyre and Heath, comedians in ebony; the De Forresta, whirlwind dancers; Juno Salmo, contortionist; Murphy and Mack comedians; Carlisle Sisters, duetists; W. H. Barber, trick bicyclist; Thomas and Quinn, Irish comedians; Mazzone, musical expert; Louise Truax, child whistler, and the Carsons in an acrobatic sketch.

Tony Pastor's.

Tony Pastor continues to head the list, and for this week he has engaged the Rogers Brothers, German comedians; Press Eldridge, humorist; Dolan and Lenhart, travesty artists; Maud Raymond, serio-comic; Bernard Dilllyn, "the sensible singer of sensible songs"; Clivette, the versatile entertainer, assisted by Mme. Clivette; Murray and Alden, singers and dancers; Clarke Vance, plantation singer; Barry and Ella Gray with their amanuense; Billy Seahan and Eva Dakia, acrobatic songs and dances; and Moma, Olive, juggler.

Weber and Fields's Broadway Music Hall.

Under the Red Globe will be presented until Thursday night, when the new burlesque, Mr. New York, Esq., will be put on with a very strong cast, including Disney, Weber and Fields, Ross and Penton, Bernard Kelly, Donahue and others.

The olio this week is furnished by Mr. and Mrs. Sidney Drew in When Two Hearts Are Won; John Fox, late of Conroy and Fox, in The Flat Next Door, assisted by Kitty Allen; Abbotts and Bartram, club jugglers, and Josie Da Witt, musical comedienne.

Pleasure Palace.

Henry Lee, in addition to his other impersonations, introduces two pictures of General Grant this week. The Lumière Cinematograph is retained with some new views. Peter F. Dailey and his company have been engaged as a special Eastern attraction to present McNally's farce-comedy, A Good Thing. Dailey gives his impersonations, and specialties are introduced by Della Sweeney, comedienne; The American Quartette; William Barry, Jr., and Ollie Evans in a sketch; Mattie Nichols, dancer; Charles J. Stine, comedian; The Bicycle Quartette; and a chorus of twenty girls.

Proctor's.

Maria Dressler makes her first appearance here in Two of the Vaudevilles, and heads a list which includes Ballard the Bard; the Brothers Webb, musical clowns; Gertrude Mandeloff, vocalists; the Diamond Comedy Four, the De Mores, equilibrists; Putnam Sisters, songs and dances; Charles Robinson, comedian; Nolce and McShane, Irish comedians; Hanley and Scanlon, musical comedians; Al Waltz, skating expert; and Lumière's Cinematograph.

Koster and Stail's.

Gayest Manhattan, with Mathews and Bulger, Muriel Osborne, R. E. Graham, Frank Blair, and Nettie Lyford in the principal parts, continues its run. Eleanor Falk has been added to the cast and appears as Doty Fawley. The olio is furnished by the Meers Brothers, wire experts; Mme. Aristote, the strong woman; Professor Leontine's dogs and cats; and Fannie Leslie, the English comedienne.

Hammerstein's Olympia.

Dan Leno, of London, is in his second week, and introduces his specialty between the acts of his act. The extravaganza which continues his run, with the same cast, headed by George W. Monroe. Charles R. Sweet, the tram, musician, remains one of the strongest features of the bill.

LAST WEEK'S BILLS.

KYRST'S UNION SQUARE.—Lillian Burkhardt played a return engagement here last week, and met with the same degree of success as she did on her former visit. She appeared in Grant Stewart's pretty little comedy, Dropping a Hint, which is by far the best sketch of its kind on the vaudeville stage. Miss Burkhardt has added a number of bright little bits of business, and the piece went even better than it did on its first presentation here. Forrest Fined, who is very good looking and an admirable actor, shared the honors with Miss Burkhardt. A superb stage setting was provided, which set off the beauty of Miss Burkhardt's gown to perfection.

Rosina Vobet's old place, A Pantomime Rehearsal, was well presented for the first time in vaudeville by Arthur Larkin, R. C. Bennett, Prince Lloyd, Annie Dacre, Hortense Kellogg, and Rose Mayo. It is a very amusing little skit, and was capitally played. Miss Dacre and Meers, Larkin and Lloyd, were especially good in their parts, and the entire company worked together with a harmony which produced very good results. McIntyre and Heath presented their old sketch, and to judge from the shouts of laughter which greeted every line of it, it is good for a hundred years more. These performers have no rivals in their line, and the oftener they are seen the better they are liked. They have introduced several new quips and bits of black repartee which are very funny.

Tucker, the phenomenal vocalist, made his debut here, and scored an unequalled success. He differs from most female impersonators because he shows that he has a really fine baritone voice as well as a talent for singing in the Patti register. His rendition of "Say Au Revoir" in English met with great favor, and he was recalled frequently. Hacker and Lester, the bicyclists, did some marvelous tricks, and risked their necks several times to win applause. Cook and Sonora appeared in a diverting sketch, and Mr. Cook showed his great ability in the line of high kicking. Kaoly, the equilibrist, turned many quick somersaults, inflated his chest, and did other interesting things in the equilibristic line. The Darling Sisters sang "Put Me Off to Buffalo" and "Honey, You Must Leave," and introduced their cute little Dutch specialty with great success. The Cosmopolitan Trio were added to the bill, and their singing was applauded. One of them gave an excellent imitation of a cello, and another sang a song called "Anise" at the

Switch" very well. This idea, in the form of a poem, has been murdered for the past fifty years by elocutionists and parlor entertainers, and it is too bad it should be thrown at the public again in the form of a song. We can expect to hear "Curfew Must Not Ring" introduced as a song any day now, and then our cup of trouble will be filled. Walter W. Ellis whistled well, but he ought to take a few lessons in how to tell the audience what he is going to imitate. The other entertainers were Willis and Barren, the Maginleys, Morton and Elliott, the Four Lucians, and Rose Marie.

HAMMERSTEIN'S OLYMPIA.—Dan Leno made his debut in America last week. A full account of the event will be found elsewhere. In Great New York, shortened and improved, continued its career. Conway and Leland replaced O'Brien and Havel, and introduced their monopede specialty with great success. Galetti's monkey comedians were as funny as ever, and Mlle. Carrie played sweetly on several musical instruments. Charles R. Sweet, the tramp musician, who made such an emphatic hit on his first appearance, has established himself as a prime favorite with New Yorkers. It is greatly to his credit that he was able to go on a little while after Leno, who had held the stage for fifty minutes, and make a genuine hit. His humor is of the strictly American type, and although he did not use one hundredth part as much physical energy as the English star, the laughs which rewarded his efforts were more spontaneous and hearty, and they were all bunched together in his fifteen minute turn.

PLEASURE PALACE.—Henry Lee, the American actor, who went to London and made a hit in the music halls with his impersonations, returned

Silly Dinner was given by the Howard Atheneum company as an afterpiece.

PROCTOR'S.—In addition to Mr. Proctor's own attractions, he presented Frank Bush in his farce-comedy, Girl Wanted. The same company with the exception of the Darling Sisters, which was seen at the Pleasure Palace a short time ago, appeared in the piece, and amused the audiences with their various specialties. The company included besides Frank Bush, Ola Haydon, the Dillon Brothers, Moses and Henry Haydon and Herkertson, the Lane Sisters, and Clinton Williams. A new specialty was introduced by Mme. Kelloe and Harriet Sterling, who made their vaudeville debut. It is called April Fool and was written by Clay M. Greene. There is little or no plot to it, and it serves merely to introduce some singing. Gus Williams cracked his Dutch jokes and a few new pictures were shown on the Cinematograph. The Gotham Comedy Quartette (Lang, Fairbanks, Humphries, and Parker) sang and joked. The La Moyne Brothers introduced their horizontal bar specialty with success, and Maggie McLean contributed a neat song and dance specialty.

KOSTER AND BIAL'S.—Greatest Manhattan, in its revised form, was presented last week with Mathews and Bulger in the parts of two Western jays. Many bad lines had been cut out and a large number of good new ones had been added. The freshening process was carried through the whole place and it was improved in every way. Flo Irwin, Muriel Osborne, Robert E. Graham and Frank B. Blair did their share to make the audience feel merry while they were on the stage. Saharet's Quadrille continued a most pleasing feature. The olio was headed by the charming Sisters Hawthorne, who sang "The

far removed from the slap-stick-and-bladder school of stage humor as it possibly can be. The Four Angels Sisters sang to one-two-three-four order, and their vocal and whistling specialties met with emphatic approval. Maud Raymond sang new and old songs with her accented ginger. Harrigan brought laughs with his quaint quips and adroit juggling. Billy Van repeated his first week's hit and rang in some fresh gags. George Austin and his "hump" assistant in their funny wife act made a hit. Dave Garroway danced nimbly and was ably assisted by Ray Bailey. The Chappelle Sisters made frequent changes of costume and danced prettily. Katherine Gyles jingled her clubs cleverly and moved about the stage gracefully. Jessie Gilbert played some comet solos, which were encored. The Craig Trio showed their talent as bell-ringers to advantage. Joe and Fannie Fields' Dutch Dutchman sketch was funny in spots. Bonnie Goodwin sang her songs in a pleasing way. Tony Pastor, as spruce and chipper as ever, warbled his up-to-date ditties, and Hope Booth posed in some living pictures.

DAN LENO'S DEBUT.

The event of the music hall season occurred on Monday evening of last week when Dan Leno, the idol of the London halls, made his first appearance in America. The immense house was crowded from the base drum to the ventilators in the roof with an expectant gathering of people anxious to see and pass judgment on "the funniest man in the world," as the advertisements had called him.

When Leno's name was hung out there was a lot of applause, and when he made his appearance he was greeted with a roar of welcome that almost took him off his feet. When quiet was restored he began his first song, which was "The Lucky Horseshoe." It was not very amusing. Then came "Wait Till I'm His Father," which told the story of a man who was courting a widow who had a boy who was fond of playing jokes, and Mr. Leno, with sundry expressive gestures and grimaces, told how he would settle the lad's hash as soon as he obtained parental control. The third song was called "The North Pole." Mr. Leno sang it dressed in a suit of grayish fur. He carried a stuffed seal about with him, and cracked icy jokes about the customs of the Eskimos, one of which was to the effect that in Iceland nobody ever shaves; they simply let their whiskers sprout, and then break them off. This song ought to be cut out. With his fourth effort Mr. Leno caught the fancy of the audience and succeeded in getting his first genuine laugh. It was all about the feelings of a man whose wife has been ordered out of town for a week by the doctor, and his consequent joy at her departure. Mr. Leno worked in his famous squeaky laugh, and as the song progressed he got into such an ecstasy of mirth that he had to lie down and kick his heels in the air. It was all very funny and the performer was heartily applauded as he finished. In his fifth song, "The Shop Walker," Mr. Leno was made up as an exaggerated type of the dry goods man who waits on every department and tries to sell people what they don't want. His pantomime and patter in this song kept the audience laughing continuously. He was on the jump the whole time, and climbed imaginary ladders and unrolled imaginary pieces of dry goods with telling effect. The same tricks have been done here by James T. Powers in A Straight Tip, and Henry E. Disney, who went through them in Gayest Manhattan a few weeks ago. It is evident that both these comedians had seen Leno, and had appropriated his business. It made little difference to the audience, however, as they were looking at the original "shop walker," and the recollection of his imitators did not interfere with their enjoyment in the least.

As he went off after the song, Mr. Leno removed his wig and bowed. There was a great deal of applause, and he returned in his shirt sleeves to bow again, when an enthusiastic friend in one of the boxes began to shout "Give us the Red Red Poppies, Dan!" Everybody in the house looked at the box from which the sound came, and recognized pretty little golden-haired Julie Mackay, the American singer, who has just returned after a long stay in England. Of course Dan gave the signal to the leader and retired to his wardrobe for the "Poppies" song, which he announced a dozen times in burlesque fashion as "A little thing of me own." It was an amusing parody on the plantation song and dance which is so popular in London, and made a hit. There was a dance at the end of it and Mr. Leno pretended that his baggy trousers were loose and amorous and his struggles to make the gestures and do the steps while trying to keep the garments from falling were ludicrous in the extreme. He finally had to crawl off the stage on his hands and knees. He was enthusiastically recalled and smilingly bowed his acknowledgment as several floral bouquets were handed over the footlights. In response to calls for a speech, he made a few remarks thanking the audience for their hearty welcome and assuring them that he would try to improve his performance every night, as he had been extremely nervous and could scarcely do himself justice. "In regard to the flowers," he said, "it is beyond my powers to express my thanks to the kind friends who have sent them. In my country flowers are given only to the beautiful, and I presume (making a funny 'mug') that is why they have been handed up to me." The applause continued after the speech, and Mr. Leno "obliged" again, with a little monologue, winding up with a well-executed fig.

Mr. Leno's songs simply serve as an excuse for the introduction of a lot of "patter," or what is known on this side as "yapping." A great deal of it was decidedly English, but the manner in which it was rattled off by Mr. Leno made it seem really funny. He is a very lively little man, and never remains in one position for more than a second. His arms, legs and body each have a continuous performance going on while he is on the stage, and as for his face, it works overtime from the beginning to the end of his performance.

FLORENCE BINDLEY.

Florence Bindley, whose picture graces this page this week, has improved her already brilliant musical act by the introduction of solos on the saxophone.

She has been as successful with this very difficult instrument as she has been with her bells and the other instruments of which she is complete mistress. Her rendition of "Sally in Our Alley" on the saxophone never fails to arouse the enthusiasm of her audiences, and the heartiest kind of applause always rewards her at its conclusion.

Miss Bindley's success as a vaudeville star has been so great that she has more offers for time than she can possibly fill. She began a season of six weeks as a special feature of Tony Pastor's road company yesterday in Brooklyn. At the conclusion of that engagement she will go



FLORENCE BINDLEY.

to his own country last week and presented his unique entertainment, "Great Men, Past and Present."

After an appropriate overture, Mr. Lee stepped before the curtain, hat in hand, and made a little speech of introduction telling what he proposed to do. His voice was sonorous and his manner easy, so he created a good impression from the start.

After a short interval he appeared made up as Shakespeare, and delivered a few lines from one of the most familiar of the Bard's plays. Then in very rapid succession he impersonated Emperor William, Bismarck, Pope Leo XIII., Charles Dickens, Rudyard Kipling and William E. Gladstone.

For each character he had appropriate and dignified speeches. In the Bismarck impersonation he posed with a magnificent bound like the one which the great German statesman keeps as a possession, and the picture stirred the Germans in the house to enthusiasm.

Mr. Lee's costumes are accurate to the smallest detail, and the rapidity with which he changed from one character to another was astonishing. The act in its entirety is similar to that shown here by Amann, but it is more effective on account of the speeches delivered by each character.

Dolan and Lenhart presented their travesty on the Sporting Duchess, which was well received. Anabelle, who is as pretty as ever, danced with her accustomed skill, and with the aid of a stereopticon gave the admires of prominent politicians a chance to howl their approval. Ballard the Bard, who finished his rhyme, gurgled and mumbled his sensible rhymes, and made faces while doing it that put children and babies into hysterics. It is said that in the neighborhood of the Palace mothers no longer threaten their refractory youngsters with the "Boogie Man"; all they have to say is: "Ballard the Bard will git ye if you don't watch out," and good behavior follows instantly.

Some new views were shown on the Cinematograph, and a very uninteresting version of the

Willow Pattern Plate" with all the archness imaginable. The Meers Brothers, wire walkers; Leonida's dogs and cats; Mary Aviota, the strong woman; and Fannie Leslie, the English comedienne, continued to present their specialties in pleasing fashion.

WEINER AND FIELDS'S BROADWAY MUSIC HALL.—Mr. and Mrs. Sidney Drew presented a new one-act farce by Kenneth Lee at this house last week. It is called When Two Hearts Are Won, and deals with the doings of a couple who are on their wedding tour. The wife is passionately attached to her pet dog, and is as solicitous about his comfort that the husband becomes disgusted and says and does things. He becomes thoroughly aroused over the loss of a collar-button and proceeds to look for it all over the room. In the course of his search he overturns every chair, table and article in the room, and pulls down two pairs of petticoats, leaving the place in a complete state of wreck. By the time he finds the collar-button the wife has cooled off, and as she promises not to give all her attention to the dog thereafter he forgives her, and the play ends happily. It is a bright, snappy sketch and contains some good lines. It was well acted by Mr. and Mrs. Drew and the dog, which plays a very important part. Cora and Herbert and Forest and King continued to please with their gymnastic comedy work, and the Beaumont Sisters introduced some very pretty songs and dances. Under the Red Globe, with its Lobstercope attachment, continued to please large audiences.

TONY PASTOR'S.—The Sidmans presented their very amusing sketch, A Bit of Real Life, with their usual great success. They were by far the best feature of the bill. Mr. Sidman's droll manner and dry Yankee humor kept the spectators in great humor throughout the act, which is one of the most original and pleasing ever presented to the patrons of vaudeville. The success of Mr. Sidman proves that brains can sometimes help a man to make a hit in vaudeville. His act is quiet and refined, and as

direct to San Francisco for a five weeks' stay on the Pacific coast. When she finishes there, she will return to New York and take the steamer for Europe to fill engagements at the leading halls. She may not return for several seasons, and during her absence the patrons of vaudeville will miss one of the smartest and brightest turns now before the public.

AN ORIGINAL ARTIST.



HILDA THOMAS.

We present this week a picture of that clever vocalist and comedienne, Hilda Thomas, who is playing at Keith's Union Square Theatre this week. Miss Thomas is a Virginian by birth, and possessing a magnetic personality and a handsome face, she has had more than the usual amount of success in comic opera, farce-comedy and burlesque, and has made a genuine hit in the high-class vaudeville theatres for the past two years. Her success in this line of work has been so pronounced that she has played fifteen weeks on the Keith circuit in a space of twelve months. Miss Thomas has a style peculiar to herself in rendering her songs, especially "coo" songs, having a thorough command of the genuine darky dialect, a thing many singers of negro melodies have no idea of. Miss Thomas pays great attention to dressing her characters, and her elegant and expensive costumes are always an attraction.

In conversation with a *Mirror* man the other day, Miss Thomas had some interesting things to say about vaudeville of the present day. Among other things, she said: "I see by the papers that there is quite a discussion going on about legitimate actors going into vaudeville, and everyone interviewed has a different opinion on the subject. I think that any act that has real merit, and is properly presented, will surely win. The people who attend vaudeville entertainments nowadays have their eyes and ears wide open, and any act with merit will succeed, and the people and managers will not be slow to see it. I have been playing during the past week at Hyde and Behman's Theatre in Brooklyn, where the character of the audiences, to my great surprise, has completely changed, and for the better, and my different songs and imitations were a splendid success."

Miss Thomas's best bit of work in her very entertaining sketch is her impersonation of a would-be serio-comic making her debut on "amateur night" at a cheap Bowery theatre. It is an inimitable creation, and invariably brings the heartiest laughter from her audiences, no matter in what part of the country it is presented.

MORE ABOUT THE BENEFIT.

The benefit for the Actors' Fund by the artists of the vaudeville profession will take place at Koster and Bla's either on Sunday evening, May 16 or 23. For several reasons the benefit could not take place at the time first arranged, and the later date has been fixed by Mr. McConnell in order that a better programme and one befitting the occasion may be arranged.

Mr. McConnell said yesterday: "The benefit will be a very big affair. I have already received over fifty applications from artists who desire to appear. The stage will be managed by Mathews and Bulger. No encores will be allowed, and only one song will be allowed each artist. By this means we hope to finish the programme in time to get the house ready for Monday night's audience. Instead of flower girls we shall have flower men; that is, the "Bau Brummels" of the stage, Kelcey, Barrymore, Sothern, Drew, Hilliard, and other shining lights will try to separate the ladies, or at least their escorts, from their money. I think we ought to realize at least \$3,000 that night. In fixing the date I wish to avoid all other benefits, so kindly give warning through *THE MIRROR* so that no conflicting attraction will be on the *spit*."

The benefit will be run under the auspices of the Fund, and A. M. Palmer, Louis Aldrich, David Frohman, Tony Pastor, Charles H. Hoy, Al Haymen, Augustus Pitou, F. P. Mackay, Charles Frohman, Harrison Grey Flake, and Eugene Tompkins are interested in its success.

Among the communications received by *THE MIRROR* in regard to the benefit last week was one from Sullivan and Sullivan, American performers now in England, who expect to reach here May 5, and volunteer their services. Arthur C. Sidman writes that he would like to appear, but his act requires make-up which cannot be used on Sunday in New York. He adds that he is willing to buy seats enough to make up for his absence. James R. Adams offers the services of Adams and Taylor.

Let all the biggest stars who expect to be in New York at the time of the benefit send in their names to Mr. McConnell, care of Koster and Bla's. They will have no trouble with the local managers with whom they may be playing, as all of them have consented to the appearance of any of the artists who may be at their houses. A long, strong pull together will make the benefit an event to be remembered with pride by the members of the vaudeville branch of the profession.

AN OLD CUSTOM REVIVED.

The engagement of Rose Coghlan to star in *Forget-Me-Not* and *Peg Woffington* at the Avenue Theatre, Pittsburg, supported by the stock company of Mr. Harry Davis's Theatre, is the inauguration of what Robert Grau, who conducted the negotiations, expects to be a large field for stars who cannot get their terms otherwise. Already engagements are planned at the Theatre Francais, Montreal; Girard Avenue Theatre, Philadelphia, and Grand Opera House,

Boston. Mr. Davis, of Pittsburg, is the pioneer of the revival of the old stock star custom, and it would not be surprising if Grau found here another branch to add to his already extensive business.

HARRY SANDERSON'S BENEFIT.

Harry Sanderson, who has occupied his present position with Tony Pastor for twenty-five years, had his annual benefit on Sunday evening last. The house was filled with a crowd who enjoyed an excellent programme furnished by Gus Williams, J. Aldrich Libbey, Maud Raymond, Billy Jerome, George Evans, Florence Bindley, Mr. and Mrs. Sidman, Maud Nugent, the Donovans, Illinois Sisters, Dolan and Lenhart, Mulvey and Inman, Jessie Gilbert, Bernard Dyllyn, Collins and Way, Imro Fox, Charles B. Ward, Billy Van, John T. Turner, Gibson and Donnelly, and Meuchen's Improved Kinopticon.

OLYMPIA THEATRE TO REOPEN.

The theatre part of Hammerstein's Olympia which has been dark for four months, will be opened next week, for the first production in New York of the Isle of Gold, a new musical burlesque by Charles A. Byrne, Joseph W. Herbert and Herman Perlet. The company includes William H. Sloane, Henry Hallam, Sherman Wade, J. Aldrich Libbey, Ben Lodge, Mart E. Hesley, Eleanor Elton, Ethel Murilla, and Jessie Villars. The piece will be given a very elaborate production.

EDWARD HARRIGAN IN VAUDEVILLE.

Where will it end? Robert Grau says it won't end at all. It would seem as though the stock of recruits is indeed endless. The latest and perhaps the most important capture for the vaudeville ranks is Edward Harrigan, whom Robert Grau has induced to play a season of eight weeks in a sketch of his own, with music by Dave Braham, called *Sergeant Hickey*.

MRS. JOHN DREW AS A CONTINUOUS STAR.

Mrs. John Drew, the mother of John and Sidney Drew, will do a thirty minute version of *The Rivals* in the vaudeville houses. The sketch has been arranged so as to introduce nearly all the good lines which Mrs. Malaprop has in the play. Mrs. Drew has been on the stage since 1886, making her first appearance at the age of sixteen.

A GOOD COMBINATION.

Charles Dickson has decided to combine with his wife, Lillian Burkhardt, and will return to vaudeville for six weeks on the Keith circuit, commencing June 7, with California to follow. Robert Grau will attend to his bookings.

LITTLE TICH AT OLYMPIA.

Little Tich, the English comedian, who was seen here at Tony Pastor's several years ago, has been engaged to appear at Olympia next season, for thirty nights, at a very large salary.

VAUDEVILLE JOTTINGS.

Laura Bixler and Bert Heavner will play only a few weeks in vaudeville this summer. They will resume their starring tour next fall in a new play called *The Queen of Diamonds*.

The Al G. Field Combined Minstrels closed at Akron, O., on April 10 after a very successful season. The manager takes special pride in the fact that during the hard times not a man was laid off to reduce expenses, and no reduction of salaries took place. Mr. Field is busy formulating plans for a magnificent winter production for next season, and has some novelties up his sleeve which will be made public at the proper time.

The American Biograph was put on for the first time in London on March 18 at the Palace, and although London has been overrun with moving picture machines, the superiority of the Yankee invention was so apparent that the audience shouted itself hoarse, and Mr. Morton, the manager, had to bow before the curtain in response to the applause. He repeats the bowing performance every evening, as the pictures, especially the Empire State Express, invariably create a sensation.

A fine ballet is promised as a feature of Mr. New York, Esq., at Weber and Fields' The girls are busy rehearsing under the direction of Professor Rivers.

Pearl Andrews made a big hit at the Bijou Theatre in Toronto last week. It was her first visit to that city, and her imitations pleased the Torontians greatly. She was especially successful with her impersonation of Yvette Guilbert.

Hermann III. and Madame Hermann may appear at Koster and Bla's in May. Negotiations to that effect are now in progress. Madame Hermann will probably introduce the bullet-catching feat as a regular feature of her performances.

The suit of Henry McDougal and Roger Potter vs. Oscar Borschtstein was decided in favor of the plaintiffs on Wednesday last. The jury awarded the plaintiffs \$800.

Leona Lewis, "the Little Gem," made a big hit during her recent engagement in Boston. She is constantly adding new songs to her repertoire.

Lee Richardson, the trick bicyclist, who has been ill in London for some time past, is slowly regaining his health.

Bert Howard has joined X Ray Bixler, and will perform with him until Miss Bixler's recovery.

The Wisconsin Syndicate Assessment Company, Duluth, will open its season June 20, with La Viola, the O'Malley Sisters, Zane, Alice Smythe, Anna Langford, and Walter Rose. The officers are Julie Knell, manager; Matt Knell, acting manager, and C. C. Van Ode, issued.

M. Bruce and Madame Riviere finish their second American tour this week at Keith's. They will return to France next week to begin a tour of the continent. These admirable artists have been performing together for twenty-five years.

A testimonial to Lesser and Jacobs took place at the Central Opera House on Sunday evening last.

The Flying Jordans' company gave four performances at the Opera House, Honolulu, on April 2, 3, 7, and 8, meeting with great success.

Bingham, the ventriloquist, has closed his second season with Gus Hill's company, and has booked the Hopkins circuit of theatres and parks for May and June.

Edgar Seiden has completed a twenty-minute travesty for Ed M. Faver and Edith Sinclair, entitled *Carmen Done-Up*. It will be presented by them over the Keith circuit, with elaborate costumes, scenery, and effects.

W. S. Cleveland informs *THE MIRROR* that the new Metropolitan Theatre in Buffalo is ready for the roof, and that the other new theatre will surely be built. He also states that his mineral company will open early in August, and will be larger than any other company and better than ever before.

A cablegram received here the other day states that Mrs. Ormiston Chant, the social reformer, and six nurses started for Crete on April 8. B. F. Keith, the continuous king, and Lady Henry Somerset are financing the mission.

Manager Fyne, of Keith's, announces the forthcoming engagement of Felix Morris in *A Game of Cards*, in which he made a great hit while he was with Rosina Vakes.

The Franz Family of acrobats have returned from Mexico, and are in the bill at Keith's this week.

Photographers for the American Biograph and Lumière's Cinematograph will travel with H. F. Keith during the remainder of his European trip. They will make motion pictures of notable scenes and events on the Continent, which will be shown at Mr. Keith's thespes later in the season.

Frank Clayton, Charles and Mai Stanley, and Tom Harvey have been engaged for *Cross Buttons* com-

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Schiller, Chicago, May 30th,

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pany, which will make a ten weeks' tour of the principal summer resorts.

Bristol's Horse Show gave a benefit at Bradbury on April 5 for the lepers confined on the island of Madalena.

Freddie Huie, the acrobat, is making a hit over the Hopkins Circuit. This is Miss Huie's first appearance in the West, since her return from Europe last August. She will be at Pabst's Theatre May 8.

The third of the series of vaudeville concerts took place at the Columbus Theatre on Sunday evening. The bill included: Bert Grant and James Vaughn, Billy Van, Harry Edwards, O'Brien and Wright, Panny Blodgett, Falk and Sonnen, Al H. Wilson, Allen May, the Vitancorpe, and the Columbus Orchestra, under the direction of Anton Furst.

Sydney Gould and Miss Norton were obliged to cancel this week at Keith's Union Square Theatre, as Miss Norton is suffering from an elongated throat.

E. G. Knowles is on his way from Australia. He will be seen at the Pleasure Palace in a few weeks.

Ernest Hall has resigned his position as manager of Koerner and Hall's. In order to devote himself to his vaudeville agency, which demands all his time and attention.

Dan Leno took in the sights of Coney Island's "Bovary" on Sunday. He shot the states, saw two dozen Little Egypt, and ate a hot frankfurter. He was able to appear on Monday night as usual.

John T. Sullivan will make his vaudeville debut on the Keith circuit in a concert given by Syring Grandy. He will be supported by Eleanor Barry. Rose Coghlan will be seen at the Keith houses towards the end of May.

The Burreson Bros. will appear in vaudeville, presenting a new sketch, written for her by Frederick Schenck.

James L. Laddover has leased the St. Nicholas Shaving Stock, in West Sixty-sixth Street, for six months from May 8. He will run it as a music hall.

"Come Back, My Honey, I've Been Waiting," a new comic song, by Lew H. Newmark, is being sung by some prominent stars with success.

The Cherry Sisters have been obliged to cancel some of their engagements owing to the illness of Eddie Cherry, and will be in this city for a week or more. They have placed the matter concerning their difficulty with Pat Haverly in the hands of an attorney.

Lester Biggar and Bert Haverly will make their debut in vaudeville at Keith's Union Square Theatre May 17. They follow this engagement at Schiller Theatre, Chicago, commencing May 28.

Francis and Lewis will play a return engagement over the Castle circuit beginning July 5. They are also booked to appear on the Orpheum circuit, California, commencing Aug. 1.

Clever vaudeville people with up-to-date specialties are wanted at the Tropicana Music Hall, Nashville, Tenn., during the run of the Tennessee Centennial, which opens May 8. Charles E. Grapewin, with A Baggage Check company, is the manager of the house.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Ringling Brothers' Circus is at the Tivoli Hall Building, playing to very large business; and they deserve it, as they are presenting many splendidly mounted features. It has been customary for the Ringlings to open their season in Chicago for the past two years, and they again find it profitable this year. An interesting society turned out in full. The Ringlings have engaged an exceptionally large and entertaining co. this season, which embraces the Fishers, the Foy Family, the Deacons, Macart Sisters, Alva, Sykes and Zeno, William De Mott, Willie Cook, Cull Lorraine, Sonny Dorey, Dan Leno, Sam Deckrell, Slimy-land, Eddie Loney, Katie De Mott, Minnie Johnson, Eddie Jackson, Joseph Le Fleur, Rajah, Miss Irvin, the Millers, the Lenders, William Irvin, Jessie Lee, the Bedouins, Professor Lockhart and his marvelous elephants, and hosts of other wonderful features, to say nothing of the extremely large and rare menagerie. Altogether it is a truly great show that does the Ringling Brothers credit.

Hopkins' Co.: By keeping in direct touch with the public and studying the desire of amusement seekers, Colonel Hopkins has made a great success of the concession policy, and this week's bill is in keeping with the past. The Hippograph is an excellent attraction. One of the latest novelties, and an attractive offering, is the appearance of Eugene O'Rourke and Ada Dore in a sparkling still entitled After the French Ball. Felix and Celia make lots of fun in their odd specialty. The marvelous Mathews Arabs are also in the bill, together with the Unique Trio, Eddie Rock, Charles E. Schenck, Three Marvelettes, the Chicago Ladies Band, and the stock co. in Uncle Tom's Cabin.

Clifford's Gallop: This handsome new theater has again thrown its doors open to the public. This time the policy is vaudeville only, and the opening attraction is a very worthy one, as the names will attest. Eddie Carson is making his usual hit; the Three Harmonie Sisters are simply immense and a great co.; Dolph and Eddie Lovell are as welcome as the flowers in Spring, and the balance of the bill is remarkably well selected, including the Martiniotti Brothers, Mabel Craig, Charles T. Afrid, Adeline Burstein, the Kildare, Jules and Ella Garrison, and Eddie Gilman. The performance is splendid, and if the bills are kept up there is no reason why the new theater should not prove, together with the music hall policy, which is not doing so very well in Chicago at present.

Chicago Gym House: An excellent bill is being offered this week. It is made up of many delightful specialties. Business is very large. Come opera will replace vaudeville early in June in the Standard room. The Casino Comedy Four are doing an act that is full of good music and bright comedy. Jessie Coulter's comedy, some drawings and other passing notice. Others in the bill are Alvin and Dorey, Dan Leno and Hilton, the Wiford's Trio, Tom Flynn, and many more.

Schiller: At present there has been made with a well-known opera for a summer season which will do away with vaudeville at this house, at least, for the summer. There has been quite a change in the bills for the better, and I understand the bookings for the future are of the most attractive kind. Bert Guyler is at the top of the bill this week. Jessie Yostman, comic as ever, also contributes to the enjoyment; and the tiny little Speck Brothers are wonderful in their imitation of the recent great fight. Albinon's Jigs, Diamond Staley and Belle Bullock, Caudill and Carleton, Paul and Clinton, and the Mirrored Dao, all have very taking specialties, and the moving picture apparatus is still in line with a lot of new views.

Olympic: Manager George Castle always gives his greatest setting to the box, and plenty of it; he retains the Little lady, Chiquita, for another week, she having made a splendid impression, and there was a general demand for her. Joe Flynn, Ed and Jessie Evans, Alice Raymond, Charlie Case, Paul and Della, Oscar Hall and others also contribute in the most delightful features, and the business is most satisfactory. Sam T. Jack's Opera House: Manager Jack knows a good thing when he sees it. In Miss Karina he has a big drawing card, the theatre is always packed and the dark-haired beauty will probably be kept for some time. The Ammons-Clarke trio are also on the roster.

together with Ben Hunn and a number of other good men who has the usual burlesques that introduce Mr. Jack's stock co.

Hopkinstown: This new vaudeville house also offers another lengthy list of artists who can assure, headed by these very clever men, Johnson, Davenport and Lovell. Mattie Vickers is a very talented little lady. The balance of the co. is made up of Ward and Carson, James Hickman, Gentry, Rockwell, Burstein, Davenport, Eddie Moore, Golden City Four, Ray Edwards, Emma, Emma and Emma, Wade and Mack, Grace Hastings, the Ford Family and Professor Schmitz's dogs.

Imperial, Orpheum and Royal Music Halls all have attractive bills this week.

Tom Fryer will be manager of Somerside Park this summer. Vaudeville will be offered.

Willie Stephens and Mabel Clark will appear at the Pike in Cincinnati next week. They have a very catchy operatic travesty that has been successful.

Charles Quine, formerly musical director at the Lincoln, has accepted a similar position at the Schiller.

Max Haffman was a cellar last week. He is now in charge of the Olympia's orchestra.

Harvey Earl.

BOSTON, MASS.—Papini proved such a sensation that he was engaged at Keith's earlier in the season, that her return engagement crowded the house today. The other features were new views on the Hippograph, Mr. and Mrs. Hildon, Clegg and Hartshorn, Carroll Johnson, Hocke and Lester, Harry Moore, Moore and Moore, Gardner Brothers, Mason and Mason, the Comedians Trio, Hall and Collins, Mason and Eddie, Miss Parsons, George and Bailey, Bryant and Darville, the Astoria Trio, and Prof. Alvin's pictures.

The Great Metropolis is the play at the Grand Opera House, and the vaudeville presents the Five Bells, Atkin and Mills, the Shanty Whiting and Larkeen and Somers. The following week: Lead Me Your Way will be given by special arrangement with Edward Ward, for whom Manager Edward E. Rose is writing a new play.

Katherine Barber presents Hobday's Claim at the New Grand this week. The vaudeville performances are Linton R. Raymond, Antoinette Clegg, Miss Madeline, Diana and Long, Francis Keeble, Le Strange, Alice Brown, Jessie Shuler, Dale and Dunn, and Miss Clay.

Field and Homan's Drawing Cards are at the Harvard Atheneum this week. Miss Ruth returns to the house, etc. which includes Verdi, Loder, Quantzett, Miss Whiting, Stewart, Jagger, John H. Phillips, Bush and Walsh, and the Hippograph.

Miss Mme. in the biggest hit this year: the Zoo has had and has interesting and strange have proved the talk of the town.

Berry Somers' burlesques co. is at the Palace this week, production in the etc. Pauline Black, Clifford and Hall, Little Hayes, the Princeton Sisters, Florence Zoll, McDowell and Beach, the O'Brien Sisters, Linton and Grifka, the Armstrong Brothers, and Linton Carter.

Fred Rider's Moulin Rouge Extravaganza co., which is at the Lyceum this week, presents in its etc. such favorites as May Adams, Lew H. Carroll, Fitzgerald and Eddy, Walworth and Elsie, Sam Collins, and Lydia Vyner.

The Bill of Atkin and Stone's introduces the Harmonie, Billy Wells, Chalk Somers, George E. Watson, the Tally Ho Trio, Minnie and Stella Lee, Miller and Lovell, Lucia Palmer, Marie, Shanta and Shoshana, Frederick and Somers, the Holleroffs, Lorraine Ham and John Smith, the Valko Brothers, and Bishop and Lester.

At the Nicholas, the theatre has the Higgins Brothers, Walker and Randolph, Buckley and Held, the Clark Sisters, and Gladys Richards.

JAY BENTON.

PHILADELPHIA, PA.—Benton week, followed by a week of circus in this city, is not pleasant for our vaudeville managers, as business is general in the decline.

DeMolay's Millions, at their Eleventh Street Opera House, opens the season April 28, as they do not care to oppose the circus, which opens 26.

Willie's Auditorium: The Merry World this week, followed by Little Christopher St; Tony Pastor on May 2.

The Bijou has an array of prominent artists from the legitimate and vaudeville professions; every act well received and the program crowded as usual.

Miss Burryman in A Man of the World, the Hippograph, Edmund Hayes and Eddy Lyon for second week in a new specialty. Faver and Sinclair, Marco Twins, Royal English Hand Bell-Ringers, Murphy and Rich, Bill Morris, Costello and Iris, Lorraine and Alton, Lally Brothers, Dally and Dorey, the Whiteman, and the California Trio complete the bill.

Fred Rider's new Night Owl, with ten leading especially features, are a strong attraction this week at the Tropicana, Edna Ang, Women and Dopey, Gordon and Lick, John J. and Little Black, May Clark, Van Queen, Mabel Hassell, Six Garrison Sisters, Madeline Sibley and ballet troupe, and the new vaudeville, the Gilt Edge Club, introduces the large organization in a pleasing entertainment to fair patronage. Missy's City Club.

W. H. Morris' Burlesque co., as also Hopkins' Trans-Oceanic Star Specialty co., Robert Fulger, manager, closed their season in this city 17.

James J. Corlett had a big reception last week in connection with Thomas E. Shaw's Man-o'-War on the at the National.

The Arca Street presents The Tuxedo Burlesque, with specialties.

Dave Marlow's Big Show holds the week at the Kensington.

Forough and Sella Brothers' Circus are already prominently billed for their opening week of 28. They are on the old Athletic Standard grounds, Twenty-first and Master Streets.

PROVIDENCE, R. I.—Fred Rider's Moulin Rouge co. had good business at the Westminster 13-17, and gave pleasant performances. A Party of Cossacks opened the bill, followed by exhibition by Miss Adeline Lee, Clegg and Sam Collins, John Fitzgerald and Charles P. Kelly, and Mabel Vyner. The whole concluded with the Morris Rouge Bell Chorus. The Hippograph.

Manager Burgeson had another fair week at the Coliseum 13-17, and gave a bill that should have filled the theatre. Miss McFadden and May Daynes are the headliners, and have secured their former success. Others include the Tally Ho Sisters, Victoria, Henley and Hayes, The Four Sisters, May Bryant, Queenie Reed, Minnie Rose, Kennedy and James, Rita Deane, W. J. Selly, and The Holleroffs. Revival of Parade by local talent, under the direction of D. W. Keween and Madame Bertha Morgan, 13-21, followed week 28 by McCarthy's Skiffles.

H. C. RIPLEY.

ST. LOUIS, MO.—The Hippo's new bill will surely draw large audiences. The principal features are Miller and Dolly Hobbes in "Hippopotamus Junction," in which they made an unqualified success; Le Belle, Carson, and the Stewart Sisters, Jenkins, Corrall, Larry Smith and Marie Champion, Bert Jordan, Fliss and Quigley, and Fred Proctor. The Three Sisters, Annie Sylvester, and others. Hippo's Grand Opera House has another change of bill. The strong cards included Hobie Moore, The Newheath's Quintette, Bigart and O'Brien, Diamond Staley and Stacey, Eddie and Bert, Caudill and Carleton, Paul and Clinton, and the Mirrored Dao, all have very taking specialties, and the moving picture apparatus is still in line with a lot of new views.

Olympic: Manager George Castle always gives his greatest setting to the box, and plenty of it; he retains the Little lady, Chiquita, for another week, she having made a splendid impression, and there was a general demand for her. Joe Flynn, Ed and Jessie Evans, Alice Raymond, Charlie Case, Paul and Della, Oscar Hall and others also contribute in the most delightful features, and the business is most satisfactory.

Sam T. Jack's Opera House: Manager Jack knows a good thing when he sees it. In Miss Karina he has a

big drawing card, and the Sam Marti Brothers. The Broadway Theatre and Minnie Adams continue to draw audiences and are making a good record. The new Bill 21-25 included Uncle Tom's Cabin by the stock co. and an array of comic specialties.

Silie White, dancer, who made quite a hit in her whistling specialty with the Tom Shriver co. at the Standard last week, left today for Chicago to join the Ringling Brothers' Show. Oscar Hall, who was one of the drawing cards at the Hippo last week, is a St. Louis boy. His tramp act is one of the best of its kind, and he received quite an ovation at each performance from his friends.

W. C. HOWARD.

WAUKEE, IOWA.—The Alhambra: The week of 11-17 was a repetition of the big business which has characterized it's house since its opening. Fannie Taylor is in her second week and shows no signs of wear. Pacific Radio gives a very good imitation of Anna Held, which is not at all appreciated, as Miss Held has never been here before.

Smith and Campbell made a decided hit in their dance, which is very original. The balance of the bill consisted of the Five Troubadours, Freddie Kirk, Duncan, ventriloquist, and the Showboat. The bill week of 11-17 consisted several new acts during the previous week, but they are all excellent. Lydia Tilton is an artist of such rare gifts that her act never tires. Gardner and Eddy introduce a new sketch, and Addie P. Gurl is most attractive in her dance. Eddie and Koch, Wood and Shepard, Freda and Louis, Samy Brothers, and Durfee co. complete the program.

K. T. McDONALD.

ASHTON CITY, N. J.—Tom Diskin assumed charge of the New Ten 13-17, opening with Ed Ruth's White Creek co. (Eastern) to good patronage, many ladies in attendance. The co. gives a clean performance and one of merit. Each act in the etc. is good, especially the one done by Ned Monroe and Tom Monroe. A cake walk is also introduced. The concluding extravaganza, My Friend from Indiana, is an up-to-date concert. Gas Hill's Novelties 10-21; Indo Fox Catchers 25-May 1—Taro Fox and the Ragged Brothers have formed a partnership for the road, opening in this city 28—Charles E. Ward, the Bowery Boy, joined the White Creek co. here 12.

Manager Sol Weinstock, formerly of Hoboken, has ventured into the clothing business. The entire executive staff of the New Ten has been changed. Pat O'Mara is the new stage manager. Manager Diskin, who contemplates many improvements and innovations at this house during the summer, has not many old friends since his return and they all wish him good luck. One of the hits at the Elks' social Sunday night was made by Nelly Soprano, a clever claque artist. Brother Tom Diskin constructed much to make the affair a success, as also did George Linn, the New York agent; a new team for next season will be Eddie and Durfee—now known as Frank Clegg and Eddie.

WALTER C. STURZ.

CINCINNATI, O.—In local papers, Sam T. Jack's Tropicana co. has a hot new act, Pauline 11-17. There are two burlesques; Silver, Edna Collins, and Clark and Thomas constitute the etc. and, with living pictures, complete the programme. Next comes Miss Dove and Katie Rooney's Greater New Yorkers—John L. Sullivan's Sullivans, are on with the band at the Fountain 11-17. In it, Eddie Sullivan, are the Narragansett Quartette, Fox and Ward, Lewy and Francis, O'Brien Brothers, The Orville, and Davies and Davies.

DALE CANNON.

CHICAGO, ILL.—In their new edition and ingeniously funny novelty, entitled MIXED AND TWISTED (copyrighted), surmounting our former success, "What Are the Wild Waves Playing" and "Coming Through the Rye," Managers Addams—

DAN CANNON, 28 Lexington Ave., N. Y.

and the Addams Sisters were the attraction week of 11-17. The Redwood Trio left for Spokane, Wash., May 8, where they open 5 for six weeks.

VAUDEVILLE PERFORMERS' DATES.

Aldrich, Charles T.—Galaxy, Chicago, 10-26.
Alement and Dumont—Up, Inc., Chicago, 10-21.
Aminoff, Mile—Koster's, N. Y., 10-21.
Akerson, George—Schill's, Chicago, 10-21.
Ames, Charles—Clarke-Trotter's, Chicago, 10-21.
Adams and Taylor—Paster's, N. Y., 10-21.
Albert and Delmar—Koster's, Park, 10-21.
Bach, Kitz—Hippodrome, Chicago, 10-21.
Barry and Gray—Paster's, N. Y., 10-21.
Bartell, Jim—Dakin's, Paster's, N. Y., 10-21.
Bassett, John W.—Grand Rapids, Mich., 10-21.
Bates and Son—Olympia, Los Angeles, 8-May 1.
Bates, Two—Auditorium, Baltimore, 8-May 1.
Barrymore, Maurice—Koster's, Phila., 10-21.
Bartell and Bard—Paster's, Phila., 10-21.
Cassell and Arnold—Moore's, Detroit, Mich., 10-21.
Caligari—Olympic, Chicago, 10-21.
Clegg and Soors—Miss Hall, Atlanta, 10-21.
Couture, Jessie—On Hoe, Chicago 10-21.
Cout

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Address 145 W. 42d Street, New York.

Lee, Henry—Palace, N. Y., 19-24.
Mulgrove, The—Prince, 25-May 1.
Munn Twins—Keith's, Phila., 19-24.
Murray and Rich—Keith's, Phila., 19-24.
Murphy, Hal—Keith's, Phila., 19-24.
McGill, Gorrie—Proctor's, N. Y., 19-24.
Munn Brothers—Keith's, N. Y., 19-24.
Metropolitan Three—Op. Hse., Springfield, Mass., 19-24.
Metropolitans—The—Hopkins' Chicago, 19-24.
Mervin, Three—Hopkins' Chicago, 19-24.
Mestinetto Brothers—Globe, Chicago, 19-24.
Miracle Duo—Schiller, Chicago, 19-24.
Moore, Eddie—Haymarket, Chicago, 19-24.
Morel, The—Proctor's, N. Y., 19-24.
Murray and Aldine—Proctor's, N. Y., 19-24.
Murray, May—Keith's, Boston, 19-24.
Nolan and McGuire—Proctor's, N. Y., 19-24.
Nolan Trio—Proctor's, N. Y., 19-24.
O'Conor—Duquesne, Pittsburgh, 19-24.
O'Rourke and Dore—Hopkins' Chicago, 19-24.
Olive, Miss—Proctor's, N. Y., 19-24.
Parsons Sisters—Proctor's, N. Y., 19-24.
Patio and Dika—Olympic, Chicago, 19-24.
Rove, Ross—Ave. The., Pittsburgh, 19-24; Keith's, N. Y., 19-May 1.
Rosen Brothers—Op. Hse., Chicago, 19-24.
Rostino, Adelina—Galaxy, Chicago, 19-24.
Rackett Brothers—Haymarket, Chicago, 19-24.
Royal English Bell Ringers—Keith's, Phila., 19-24.
Robinson, Charles—Proctor's, N. Y., 19-24.
Raymond, Alice—Olympic, Chicago, 19-24.
Rogers Brothers—Proctor's, N. Y., 19-24.
Raymond, May—Proctor's, N. Y., 19-24.
Sidman, The—Keith's, Boston, 19-24.
Seymour—The Avenue Theatre, Pittsburgh, 19-24.
Sobel, Josephine—Weber and Fields', N. Y., 19-24.
Salsi, Vito—Keith's, Chicago, 19-24.
Spock Brothers—Schiller, Chicago, 19-24.
Staley and Beck—Schiller, Chicago, 19-24.
Tadman—Orpheum, Prince, 25-May 1.
Thornton, James—Olympic, N. Y.—indef.
Thorne and Carlton—Duquesne, Pittsburgh, 19-24.
Pilk's, Cincinnati, 25-May 1.
Tremblay Four—Toronto, 19-24.
Unique Trio—Hopkins' Chicago, 19-24.
Viktor, Mattie—Haymarket, Chicago, 19-24.
Vance, Clarke—Proctor's, N. Y., 19-24.
Whale, The—Keith's, Phila., 19-24.
Webb, Ross—Proctor's, N. Y., 19-24.
Waltz, Al—Proctor's, N. Y., 19-24.
World's Trio—Opera House, Chicago, 19-24.
Ward and Curran—Haymarket, Chicago, 19-24.
Wade and Mack—Haymarket, Chicago, 19-24.
Watson and Hutchinson—Hyde and Behman's, Brooklyn, 19-24; Proctor's, N. Y., 25-May 1.
Whiting, Stanley—Grand Opera House, Boston, 19-24.
Yankee, Jessie—Schiller, Chicago, 19-24.
Young, Charles W.—Pilk's, Cincinnati, 25-May 1.

DATES AHEAD.

[CONTINUED FROM PAGE 8.]

THE WORLD AGAINST HER (Agnes B. Villa; Sam B. Villa, mgr.); Philadelphia, Pa., April 19-24.

THE SPOONERS (Edna May and Cecilia Stevens; E. S. Spooner, mgr.); Oil City, Pa., April 19-24; Bradford 25-May 1.

Two Little Vagrants (Charles Prohman, mgr.); New York city, April 19-24.

Uncle Tom's Cabin (Sojourner and Martin, mgr.); Des Moines, Ia., April 19-24.

Ullie Anderson (Gus Bernard, mgr.); Johnstown, Pa., April 19-24.

Under the Polar Star (William A. Brady, mgr.); Fall River, Mass., April 25.

Wilton Lackawee; New York city April 19—indefinite.

Wolford Dramatic; Burlington, Ia., April 19-24.

Wilson Theatre; Decatur, Ill., April 19-24.

Warren Comedy (Sam E. Warner, mgr.); Barbizon, Wk., April 19-24.

When London Sleeps (J. H. Wallack, mgr.); Brooklyn, N. Y., April 19-24.

Waite Comedy (Eastern); Poughkeepsie, N. Y., April 19-May 1; Hoboken, N. J., 2-9.

Waite Comedy (Western); D. H. Woods, bus. mgr.); Orange, N. J., April 19-24.

William H. Crane; Milwaukee, Wk., April 19-24.

Walker, Whiteside (E. J. Snyder, mgr.); Washington, D. C., April 19-24.

William Barry; Brooklyn, N. Y., April 19-May 1.

Wardrobe Com. Inc.; Troy, N. Y., April 19-24.

Wassie Drummer (Frank Jones; James Brannan, mgr.); Roanoke, Va., April 19.

Opera and Extravaganza.

Brooke Chicago Marine Band (Howard Row, mgr.); Buffalo, N. Y., April 19; Fort Wayne, Mich., 25; Chicago, Ill., 25.

Bronchian Comic Opera (H. C. Barnabee and W. H. Mac Donald, prop.; Frank L. Peirce, mgr.); New York city March 19—indefinite.

Castle Square Opera (No. 1, J. J. Jann, director); Boston, Mass.—indefinite.

Castle Square Opera (C. M. Southwell, mgr.); Philadelphia, Pa.—indefinite.

Castle Square Opera (C. M. Southwell, mgr.); Washington, D. C., April 19—indefinite.

Castle Square Opera (C. M. Southwell, mgr.); Baltimore, Md., April 19—indefinite.

Colombia Opera (Charles L. Young, mgr.); Spokane, Wash., April 19-24; Rosedale, B. C., 25-34; Vancouver, May 2-8.

De Pasquale Opera (Thomas C. Lombard, mgr.); Milwaukee, Wis., April 21; Wheeling, W. Va., 25; Washington, D. C., 25; New Castle 25; Sioux City 25; Omaha, Neb., 25; Lincoln 25; Cheyenne, Wyo., 25; San Francisco, Cal., May 8-10.

Damroch Opera; New York city March 8—indefinite.

Frank Daniels (La Shelle and Clark, mgr.); New York city, April 19—indefinite.

French Wilson (A. H. Casby, mgr.); Rochester, N. Y., April 19-24; New Haven, Conn., 25-31.

French Opera; San Francisco, Cal., March 19—indefinite.

Girl from Paris (E. E. Rice, mgr.); New York city—indefinite.

Great Comic Opera; New Orleans, La., April 19—indefinite.

Hannigan Opera (David Henderson, mgr.); Chicago, Ill., Dec. 21—indefinite.

Hanlon's Super BA; Fall River, Mass., April 19-24.

Little Christopher; Philadelphia, Pa., April 25-28.

Metropolitan Opera; Cincinnati, O., April 12—indefinite.

Money World (Ross Smith, mgr.); Philadelphia, Pa., April 19-24.

Miss Manhattan; New York city March 25—indefinite.

Metropolitans (Evans and Mann, prop.; Nat Roth, mgr.); Pittsburgh, Pa., April 19-24.

1900: Philadelphia, Pa., April 19—indefinite.
Boston, Mass.; Charleston, S. C., April 19-24.
R. C. Roy (Frye Williams, mgr.); Montreal, Can., April 19-24; Snowville, N. Y., 25; Amsterdam 27; Springfield, Mass., 28; Hartford, Conn., 29; Norwich 29; New London May 1.

St. Louis, Mass.; Waterbury, Conn., April 20; Hartford 21; Holyoke, Mass., 25; Worcester 24; Boston 25; Lynn 27; Portland, Me., 28; Bangor 29; Rockland 30.

The Gamma (A); New York city—indefinite.

Walla Comic Opera; Lynn, Mass., April 19-24.

Wood Street; New York city April 19-24.

Whitney Opera; Newark, N. J., April 19-24.

White Crane (Western); St. Louis, Mo., April 19-24; Louisville, Ky., 25-May 1.

Wilbur Opera (Maud Daniel, mgr.); Albany, N. Y., April 19-24; Utica 25-May 1; Rochester 2—indefinite.

White Crook (Western); Lynn, Mass., April 19-24.

Wedding Day; New York city April 8—indefinite.

Wilma-Karwin Opera; Detroit, Mich., April 19—indefinite.

VAUDEVILLE.

Al. BEVER: New York city April 19-24; Brooklyn 25-May 1.

Big Seduction (Flynn and Sheridan, mgr.); Grand Rapids, Mich., April 19-21; Toledo, O., 25-26.

Black Crook Burlesque (Joseph Jarrow, mgr.); Brooklyn, N. D. N. Y., April 19-24; Washington, D. C., 25-May 1; Baltimore, Md., 24.

Black Patti Troubadours (Vivieel and Nolan, mgr.); Newark, N. J., April 19-24.

Bohemian Burlesques (Louis Robie, mgr.); Buffalo, N. Y., April 19-24; Syracuse 25-28; Wilkes-Barre, Pa., 25-May 1.

Bruno and Nina Vaudeville; Columbus, O., April 19-24.

Bon Fitzsimmons; Philadelphia, Pa., April 19-24.

City Club (T. E. Mirco, mgr.); Pittsburgh, Pa., April 19-24; Philadelphia 25-May 1.

City Sports (Flynn and Sheridan, mgr.); Baltimore, Md., April 19-24; Columbus, O., 25-28; Dayton 25-May 1; Pittsburgh, Pa., 24.

Fields and Hanson; Boston, Mass., April 19-24.

Fay Foster Extravaganza (Oppenheimer); New York city April 19-24.

French Folly; St. Louis, Mo., April 19-24.

Greater New York Burlesque (Katie Rooney); Cincinnati, O., April 19-24.

Gus Hill's Novelty (Gus Hill, prop. and mgr.); Chicago, Ill., April 5-19; Milwaukee, Wis., 25-May 1; Chicago, Ill., 25-May 1.

Irwin Brothers; New York city April 19-24.

Ira Fuller; Seattle, Wash., April 19-24.

John L. Sullivan Extravaganza (Frank V. Dunne, mgr.); Louisville, Ky., April 19-24.

Little Egypt Burlesque; Albany, N. Y., April 19-24.

Marion Extravaganza; Philadelphia, Pa., April 19-24.

New York Stars (Gus Hill, prop.; F. D. Bryan, mgr.); Newark, N. J., April 19-24; Jersey City 25-May 1; Brooklyn, N. Y., 24.

NYC Stars (Fred Rider, mgr.); Philadelphia, Pa., April 19-24.

Opus Stars (Roper's); Marion, Wis., April 19-24; Portage 21; Evansville 21; Indianapolis 22-23.

Paris Gaiety Girls; Paterson, N. J., April 19-24.

Roof-Garden Burlesque; Brooklyn, N. Y., April 19-24.

Rose Hill (J. H. Mack, mgr.); Brooklyn, N. Y., April 19-24.

Rider's Moulin Rouge; Boston, Mass., April 19-24.

Rintz-Santley; New York city April 19-24.

Rice and Barton; Syracuse, N. Y., April 19-24; Scranton, Pa., 23-24.

Simon's Extravaganza; Boston, Mass., April 19-24.

Tony Pastor; Brooklyn, N. Y., April 19-24.

Twenty-first Century Maine; Washington, D. C., April 19-24.

Vanity Fair (Gus Hill, prop.; Fred J. Huber, mgr.); Providence, R. I., April 19-24; Montreal, Can., 25-May 1; New York city 24-25.

Walter's Olympia; New York city April 19-24.

Williams's Own (Sam A. Schleser, mgr.); Cincinnati, O., April 19-24; Chicago, Ill., 25-May 1; Milwaukee, Wis., 24-25.

Ziegfeld (Oppenheimer); Lowell, Mass., April 19-24; Fall River 25-26; Providence 25-May 1; Jersey City, N. J., 25-26.

MINSTRELLS.

Beach and Bowes; Oconto, Wis., April 20; Menominee, Mich., 21; Marquette, Wis., 25; Iron Mountain, Mich., 26; Escanaba 26; Marquette 27.

Dumont's; Philadelphia, Pa., Oct. 19—indefinite.

Hi Henry; Brooklyn, N. Y., April 19-24; Brooklyn, N. D., N. Y., 25-May 1.

Primrose and West; San Francisco, Cal., April 19-24; Oakland 2, 3; Fresno 5; Los Angeles 6-8.

MISCELLANEOUS.

Aja Joror (Blind Hypnotist); F. E. Johnson, bus. mgr.); Urbana, O., April 19-

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CHAS. MACKAY,
HOWARD HALL.

WM. HUMPHREY,
TONY CUMMING,
LINDSAY MORISON,
HOWARD HALL.

TONY CUMMING,
General Director.

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MARY SANDERS,
LIZZIE MORGAN,
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